

COPYRIGHT ROYALTY TRIBUNAL

ORIGINAL

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In the Matter of:

CABLE COPYRIGHT ROYALTY : CRT 85-4-84CD

DISTRIBUTION PHASE II :

----- X

(This volume contains page 646 through 733)

1111 20th Street, Northwest
Room 458
Washington, D. C.

Friday, October 31, 1986

The hearing in the above-entitled matter was
reconvened pursuant to adjournment, at 9:30 a.m.

BEFORE:

EDWARD W. RAY	Chairman
MARIO F. AGUERO	Commissioner
J. C. ARGETSINGER	Commissioner
ROBERT CASSLER	General Counsel

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1 APPEARANCES:

2 On behalf of MPAA:

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4 Wilner & Scheiner
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6 1200 New Hampshire Avenue, Northwest
7 Washington, D. C. 20036

8 On behalf of NAB:

9 JOHN STEWART, ESQ.
10 ALEXANDRA WILSON, ESQ.
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14 On behalf of Warner Communications:

15 ROBERT GARRETT, ESQ.
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18 Washington, D. C. 20036

19 On behalf of Multimedia Entertainment:

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22 1255 23rd Street, Northwest
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24 On behalf of ASCAP:

25 I. FRED KOENIGSBERG, ESQ.
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C O N T E N T S

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ALLEN R. COOPER

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By Ms. Wilson

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By Mr. Garrett

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By Mr. Lutzker

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By Comm. Argetsinger

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670,681

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By Chairman Ray

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By Comm. Aguero

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By Mr. Garrett

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By Mr. Lutzker

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By Ms. Wilson

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EXHIBITSIDENTIFIED

15

MPAA Ex. 4

Addition to Ex. 4

666

16

17

Multimedia 2-X CDC Station List

716

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19

NAB Ex. II-3-X

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P R O C E E D I N G S

(9:30 a.m.)

CHAIRMAN RAY: Good morning.

Mr. Lane, before you present your witness, again, for the record, we want to state that wherever there are questions, cross and answers on issues that have been before us for the past six or seven years, and where the Tribunal has already made determinations over and over again, unless you have new evidence, either on direct, or later on rebuttal, then the Tribunal, in its own discretion, will cut short the process.

It is a terrible waste of resources, both for the CRT and for parties.

Mr. Lane.

MR. LANE: We would like to call Allen Cooper to the stand.

CHAIRMAN RAY: Mr. Cooper. Would you please raise your right hand?

Whereupon,

ALLEN R. COOPER

was called as a witness and, having first been duly sworn, was examined and testified as follows:

DIRECT EXAMINATION

BY MR. LANE:

Q Would you state your name for the record, please?

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1 A I am Allen R. Cooper.

2 Q And by whom are you employed, Mr. Cooper?

3 A By the Motion Picture Association of America.

4 Q And what is your position with the Motion Picture
5 Association?

6 A I am Vice President, Technology Planning and
7 Evaluation.

8 Q In light of the Chairman's statement, I think
9 that your qualifications are well known to the Tribunal,
10 based on past proceedings, and I won't go through that.

11 Did you prepare the testimony of Allen R.
12 Cooper that has been presented in this proceeding?

13 A I did.

14 Q And the six exhibits that go with that testimony?

15 A Yes, I did, sir.

16 MR. LANE: This is an appropriate time for voir
17 dire, Mr. Chairman.

18 CHAIRMAN RAY: Okay. I believe NAB.

19 MS. WILSON: Thank you.

20 VOIR DIRE EXAMINATION

21 BY MS. WILSON:

22 Q Good morning, Mr. Cooper, my name is Sandy Wilson,
23 and I am representing the National Association of Broad-
24 casters.

25 A Good morning.

1 Q I have just a few questions for you on voir
2 dire. First of all, just to reiterate, turning to the
3 testimony of Allen R. Cooper on behalf of '86 MPAA-repre-
4 sented program suppliers, you wrote the statement, is that
5 right?

6 A I did.

7 Q And you wrote it prior to September 29th, 1986,
8 is that right?

9 A I wrote it prior to September 29th, 1986.

10 Q And since NAB's Phase II direct case was not
11 filed prior to September 29th, 1986, you obviously did not
12 have NAB's written direct case at the time you prepared
13 your testimony, is that right?

14 A Obviously, yes.

15 Q Thank you.

16 MS. WILSON: Mr. Chairman, those are all the
17 questions I have on voir dire.

18 I would like to make a motion to strike at this
19 time, if this is an appropriate time to do so.

20 CHAIRMAN RAY: Yes, it is.

21 MS. WILSON: I move to strike all of the testi-
22 mony that follows the heading NAB-Represented Broadcasters,
23 and that begins on page 8.

24 CHAIRMAN RAY: Page 8?

25 MS. WILSON: Yes, that's right.

1 CHAIRMAN RAY: Now, repeat that, on page 8 --

2 MS. WILSON: You see the heading NAB-Represented
3 Broadcasters, I move to strike all of the testimony that
4 follows that, so that would be the rest of page 8, the
5 rest of page 9 and all of page 10 as well.

6 And I have two reasons for moving to strike this
7 testimony.

8 CHAIRMAN RAY: If you would, do you have a
9 motion to strike any other portion?

10 MS. WILSON: No, this is all.

11 CHAIRMAN RAY: Well, then we would like to hear
12 your reasons.

13 MS. WILSON: Okay, I have two. The first is
14 that this is obviously rebuttal testimony, it is designed
15 to attack NAB's direct case and it was clearly speculative
16 at the time it was written. Mr. Cooper has just testified,
17 and in fact, the first sentence of this section says that
18 he did not have before him the specific facts and evidence
19 that NAB has presented in its Phase II 1984 direct case.

20 So, this is obviously all anticipatory rebuttal,
21 and is improper to be offered at this time.

22 In addition, we believe that it would be a waste
23 of the Tribunal's time to cover this material now. During
24 the cross-examination of Dr. Maguire the other day, there
25 were several cross-examination exhibits introduced by MPAA

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1 and I believe cross-examination Exhibits 9-X, 10-X and
2 11-X, and they are directed at issues specifically
3 addressed by Mr. Cooper in this testimony.

4 For example, if you turn to page 9, there is
5 a little chart here, and the cross-examination exhibits
6 are obviously intended to explore this area further during
7 the rebuttal phase.

8 So, we think just for purposes of moving the
9 hearing along it would be better if we consolidated this
10 testimony during rebuttal, since that seems to be the
11 appropriate time in the hearing to do so.

12 I move to strike all of this.

13 CHAIRMAN RAY: All right, prior to hearing com-
14 ments from Mr. Lane, let's go to the other parties and
15 we will do it all at one time.

16 Warner?

17 MR. GARRETT: Are you asking for my comments on
18 the motion?

19 CHAIRMAN RAY: No, no, voir dire. We will have
20 comments from each party at the close of voir dire.

21 VOIR DIRE EXAMINATION

22 BY MR. GARRETT:

23 Q Good morning, Allen.

24 A Good morning, Bob.

25 Q Allen, let me ask you to turn to your

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1 supplemental testimony concerning the Warner Records
2 claim.

3 A (Perusing documents) I have it, sir.

4 Q You have it before you now, Allen?

5 A I do.

6 Q Allen, as I understand it your testimony pre-
7 sents MPAA's position in opposition to Warner's claim,
8 is that correct?

9 A That's correct.

10 Q And as I read through that testimony, there is
11 no reference, is there, to any particular provision of
12 the Copyright Act?

13 A No, there are not.

14 Q There are no references to the Copyright Act
15 in any manner in that testimony, are there?

16 A There are none.

17 Q And there are no references to any of the legisla-
18 tive history surrounding the Copyright Act in your testi-
19 mony?

20 A Music videos is a new issue, and there are no
21 references, except -- the only reference to any previous
22 proceeding relates to the Phase I decisions by the Tri-
23 bunal in connection with the music portion of the music
24 videos.

25 Q Other than that, there are no references to any

1 of the past Tribunal decisions, are there?

2 A There are none.

3 Q Allen, may I presume that the legal basis for
4 the position that is stated here will be presented by your
5 counsel in their proposed findings in this proceeding?

6 A I can't answer that question.

7 Q It is clear, is it not, that you are not here
8 this morning to perform that function?

9 A I am not here for that purpose.

10 MR. GARRETT: I have no further questions.

11 CHAIRMAN RAY: Mr. Lutzker.

12 VOIR DIRE EXAMINATION

13 BY MR. LUTZKER:

14 Q Did you personally prepare Exhibits 4, 5 and 6
15 in this proceeding?

16 A Exhibit 4 was prepared for us by Cable Data
17 Corporation, based upon the Nielsen Study information that
18 was provided to them by the A. C. Nielsen Company. So,
19 I did not prepare Exhibit 4.

20 Q Besides Larson, did anybody else have any
21 involvement in the preparation or review of that exhibit?

22 A Besides Larson?

23 Q Yes.

24 A I am certain that Ms. Kessler, also, had reviewed
25 the exhibit and was instrumental in terms of determining

1 which programs were owned, or for which MPAA-represented
2 claimants were entitled to claim.

3 Q So, she would have had personal knowledge of
4 that exhibit?

5 A Yes, she would have.

6 Q Exhibit 5?

7 A Exhibit 5 was prepared by me.

8 Q Did anyone else have any involvement in the
9 preparation of that exhibit?

10 A Not that I am aware of. The answer I would give
11 is no, I prepared this exhibit, based again upon the
12 Nielsen data that were made available to us, by the Nielsen
13 Company, and processed by Cable Data Corporation.

14 Q And Exhibit 6?

15 A Likewise, Exhibit 6 was prepared entirely by me,
16 however, I did use data from the Nielsen Study, and as
17 processed by Cable Data Corporation, in the preparation of
18 that exhibit.

19 Q Did you have Multimedia's direct case at the
20 time you prepared Exhibits 5 and 6?

21 A Obviously not.

22 Q And did you have Multimedia's direct case when
23 you prepared testimony which appears on pages 5 through 8
24 of your statement?

25 A We had no exchange of testimony until October 29th,

1 which is after the date this was filed.

2 MR. LUTZKER: Mr. Chairman, I would also move
3 to strike references beginning on page 5, 6, 7 and through
4 the top of page 8; just above the reference to the NAB
5 material in Exhibits 5 and 6, also, on the grounds that
6 this is anticipatory rebuttal and it is not appropriate
7 presentation in the direct case, in view of the fact
8 that MPAA did not have Multimedia's case when this was
9 prepared.

10 CHAIRMAN RAY: Page 5, beginning with Multimedia
11 productions, right? I am asking you, Mr. Lutzker.

12 MR. LUTZKER: Yes. And it includes Exhibits
13 5 and 6.

14 CHAIRMAN RAY: Exhibits 5 and 6, okay.
15 Have you concluded your voir dire?

16 MR. LUTZKER: I have concluded.

17 CHAIRMAN RAY: Mr. Lane, first, would you speak to
18 both the motions by NAB and Multimedia?

19 MR. LANE: Yes, Mr. Chairman.

20 As you know, we have felt an obligation in the
21 past, and continue to do so, to address the entire Phase II
22 case of the syndicated program category, including the
23 represented claimants of our own, what Multimedia and NAB
24 represent, and the so-called "unclaimed funds".

25 You, the Tribunal, have looked at that information

1 and indicated, particularly last year, when you provided
2 the calculation that that was something you felt was very
3 important as a starting point, to know sort of the para-
4 meters of the case, from one view point. You don't get
5 that in the NAB and the Multimedia case.

6 We aren't fooling anybody, I mean, Multimedia
7 has stated -- Mr. Thrall when he was on the stand stated
8 that their case has been virtually identical for six years
9 running now. I mean, it doesn't change from year-to-year,
10 it is very simple to figure out what programs Multimedia
11 -- Donahue is going to be the mainstay, Young Peoples
12 Special, Country Music Specials -- this is what is picked
13 up in Mr. Cooper's exhibits and his testimony about Multi-
14 media.

15 With regard to NAB, the testimony clearly ident-
16 ifies what has been referred to as the WPIX programming,
17 Independent Network News, From the Editor's Desk and
18 Wall Street Journal, that's the mainstay of NAB's case.

19 We knew that coming, it was proven correct when
20 their testimony was submitted. With regard to the tables
21 on page 9, these have nothing to do with the cross-
22 examination exhibits that were presented during NAB's
23 witness. Those cross-examination exhibits show that
24 based on independent sources, in many, many cases, you
25 cannot show that there was any broadcast of those programs

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1 on the stations that NAB listed. These charts, and in
2 particular the first chart, is provided by Mr. Cooper as
3 an explanation as to why the distant viewing of these
4 three programs went down from 1983 to 1984.

5 It is simply a different bases -- those exhibits
6 and this chart are not -- they may come from the same
7 source, that is from the ROSP, but they have different
8 purposes. And I think to let this go to rebuttal is not
9 appropriate.

10 So, in summation I would say it is not appro-
11 priate for rebuttal, first of all, because the Tribunal
12 has indicated the type of analysis that Mr. Cooper has
13 done. Admittedly, it is tentative and we will make
14 additions on the rebuttal case, particularly of NAB, which
15 is something that Mr. Cooper stated in his direct.

16 But we have a starting point which give you an
17 overview of the entire syndicated program category.

18 Second, the exhibits that were presented during
19 the NAB cross are not the same as this table on page 9,
20 nor are they intended for the same purpose.

21 CHAIRMAN RAY: NAB.

22 MS. WILSON: Mr. Chairman, we certainly disagree
23 with Mr. Lane's characterization of the two tables being
24 different. They do have a common source which is the ROSP.
25 They are both designed to attack NAB's direct case, and

1 we do believe it will be an issue that we will be fleshing
2 out in more detail in rebuttal.

3 Let me just reiterate what I said earlier, and
4 that is we believe that moving all of this testimony --
5 and we certainly have no objection to letting Mr. Cooper
6 testify about these issues -- but moving it to rebuttal
7 phase would speed the hearing along, which is certainly
8 in keeping with your comments earlier today.

9 We believe that this information should be
10 heard only once and not twice.

11 Mr. Lane did concede that some of this testimony,
12 and we believe much of it, is tentative, because, clearly,
13 Mr. Cooper did not have NAB's direct case before him. And
14 we would strongly object to him trying to supplement his
15 direct case testimony at this time, today, when we have
16 not had adequate time to prepare for cross-examination.
17 We think those are the very things that ought to be handled
18 during the rebuttal phase. And we ask that all this
19 testimony be presented at that time.

20 CHAIRMAN RAY: Mr. Lutzker.

21 MR. LUTZKER: I have just basically two things
22 to say. We have had -- in Multimedia's attempt at dis-
23 covery in this proceeding, we attempted to make efforts
24 to discover information regarding aspects of this material.
25 We were advised by counsel for MPAA that this was not

1 relevant, the discovery requests were not relevant to
2 their direct case, and only information, presumably,
3 relevant to Exhibit 4 was made available.

4 To the extent it is not relevant to their direct
5 case, it is clearly anticipatory rebuttal, and it is not
6 appropriate at this time.

7 We have also had illusions on several occasions
8 to ducks, "If it looks like a duck, it is a duck". In
9 this case this looks like rebuttal evidence, it is rebuttal
10 evidence, and it is appropriate at rebuttal time, and not
11 in the direct case.

12 CHAIRMAN RAY: And you have no objection for
13 Exhibits 5 and 6 to be reintroduced in rebuttal?

14 MR. LUTZKER: You know, whether I would have
15 an objection at that point, or not, I don't know. But
16 certainly it looks like rebuttal evidence to me, and
17 obviously MPAA would be free to submit it at that time.
18 And if I had an objection, I would raise it.

19 CHAIRMAN RAY: Yes, Mr. Garrett.

20 MR. GARRETT: No comments, Mr. Chairman.

21 CHAIRMAN RAY: All right.

22 Incidentally, for the record, does Music intent
23 to participate in this?

24 MR. KOENIGSBERG: Mr. Chairman, from the Music
25 Claimants' point of view, we await the testimony of Mr.

1 Cooper on the music video issue, to see if it involves
2 Music's Phase I award, or not. If it does not, they we
3 do not intend to participate, if it does, we shall parti-
4 cipate in accordance with the Tribunal's rules for this
5 proceeding.

6 We have no voir dire obviously, and are not
7 participating in these motions at all.

8 CHAIRMAN RAY: Thank you.

9 MR. GARRETT: Mr. Chairman, I would only lay out
10 that Mr. Cooper's testimony is already set forth in the
11 three-page supplemental submission that is on file with
12 the Tribunal. I trust that, in keeping with the Tribunal's
13 rules, that this testimony is not going to be agumented
14 material, supplemented in anyway. And, consequently, Mr.
15 Koenigsberg should be aware at this point as to precisely
16 what it is that Mr. Cooper intends to say, and all that
17 Mr. Cooper intends to say during his direct testimony.

18 CHAIRMAN RAY: Mr. Koenigsberg.

19 MR. KOENIGSBERG: Just for the record, Mr.
20 Chairman, Mr. Garrett is of course right, and I do not
21 expect that Mr. Cooper will expand on his testimony, and
22 if he does so, I am sure there will be a chorus of
23 objections.

24 However, from time-to-time, Mr. Chairman, we
25 have seen such expansion take place, sometimes --

1 CHAIRMAN RAY: Sometimes by the Tribunal.

2 MR. KOENIGSBERG: Exactly, sir. Therefore, I
3 seek to protect my clients' interests in all eventualities.

4 CHAIRMAN RAY: Okay, Mr. Lane, last comment, please.

5 MR. LANE: Yes, Mr. Chairman, we are not intend-
6 ing to supplement the testimony on direct. The rebuttal
7 we will put in, will be additional information, as we
8 stated we would do in the written direct. And so that
9 fear is a groundless fear.

10 CHAIRMAN RAY: Do have any last comments on the
11 motions before us?

12 MR. LANE: My last comment would be that this
13 is the type of information that the Tribunal has requested
14 and said is necessary as a starting point. We think the
15 starting point is during direct, not during rebuttal.

16 CHAIRMAN RAY: We will take a 10-minute recess.

17 (Whereupon, a short recess was taken)

18 CHAIRMAN RAY: The motions by NAB and by Multi-
19 media to strike those portions of Allen Cooper's testimony
20 stated in their objections as anticipatory rebuttal are
21 granted.

22 However, the Tribunal does consider the MPAA
23 evidence relevant to its considerations and expects it to
24 be included in MPAA's rebuttal case.

25 Mr. Lane.

1 DIRECT EXAMINATION (Resumed)

2 BY MR. LANE:

3 Q Mr. Cooper, would you identify and briefly sum-
4 marize Exhibit 1?5 A Exhibit 1 is the agreement between MPAA and
6 86 claimants, with respect to MPAA's representation of
7 their claim before the Tribunal in this proceeding.

8 Q And would you identify and explain Exhibit 2?

9 A Exhibit 2 is a listing of the 86 claimants,
10 including the CRT-assigned claim number for each one of
11 these claimants.12 Q Mr. Cooper, would you summarize what were the
13 criteria for inclusion of the stations in the Nielsen
14 Special Study for 1984?15 A Yes, the criterion that we used was the number
16 of subscribers of Form 3 cable systems that received a
17 particular station on a retransmitted basis as a distant
18 signal. The criterion that we used for the 1984 sample
19 involved a cut-off of 200,000 minimum subscribers during
20 the first and second accounting period of 1984.21 Q Mr. Cooper, are the stations included in the
22 1984 study listed in your Exhibit 3?

23 A They are, sir.

24 Q And would you tell us what the breakdown inde-
25 pendent, networks and non-commercial is?

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1 A Yes, there were 40 independent stations, 63
2 network affiliates, and 20 non-commercial stations.

3 Q Mr. Cooper, would you explain what Exhibit 4
4 is?

5 A Exhibit 4 is a computer-generated printout of
6 Nielsen data of the programs which we attributed to the
7 MPAA-represented claimants. They are listed here in terms
8 of descending order with respect to their viewing hours
9 as distant signals in cable households.

10 Q And do you have any additions, or corrections
11 to that list?

12 A Yes, as indicated in Marsha Kessler's testimony,
13 and in my own, we go through a certification process with
14 each of the claimants, where we send them a listing of the
15 programs which are tentatively attributed to them, and
16 ask that they review these lists and delete any programs
17 which are erroneously attributed to them, for which they
18 cannot and should not receive royalty payments. And, also,
19 to advise us of programs which they did syndicate during
20 1984, which may not have been listed in the list which
21 was furnished to us.

22 Q And how many -- were there changes as a result
23 of this certification process?

24 A Yes, there were 78 of the 5,784 programs listed
25 in Exhibit 4, 78 programs were deleted by the claimants,

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1 as a result of the certification process.

2 Q And did you prepare a list of those 78 programs?

3 A I have, sir.

4 MR. LANE: Mr. Chairman, at this time I would
5 like to hand out the list of programs. And I wouldn't
6 ask that it be given an exhibit number, unless you wanted
7 to, but just be an addition to the Exhibit No. 4.

8 CHAIRMAN RAY: Let's make it an addition to
9 Exhibit 4.

10 (Whereupon, the document was
11 marked for identification as
an addition to MPAA Exhibit 4)

12 BY MR. LANE:

13 Q Mr. Cooper, on page 3 of your testimony did you
14 summarize the results of your analysis of the syndicated
15 program category?

16 A I did, and I should say, Mr. Lane, that the
17 table on page 3 of my direct testimony precedes the
18 certification procedure.

19 Q And as a result of the addition that we just
20 handed out to Exhibit No. 4, are there changes to this
21 page, to this table?

22 A Yes, there are.

23 MR. LANE: Mr. Chairman, at this time I would
24 just like to hand out a revised table shown on page 3, to
25 incorporate the changes that were identified.

1 BY MR. LANE:

2 Q Would you summarize the revised table?

3 A Yes, sir. The results of the Special Nielsen
4 Study with respect to syndicated series, specials and
5 movies indicated a total of 2,478,400,000 household view-
6 ing hours of such programs during the periods covered by
7 the Nielsen Study. Of that total, 2,381,600,000 or
8 96.10 percent, of programs claimed by, and certified by
9 MPAA-represented claimants.

10 The other Phase II claimants; Multimedia Pro-
11 ductions and Broadcasters, based upon the information we
12 had at the time this table was prepared, had a total of
13 15.4 million hours, or .062 percent of the 2,478,400,000
14 total.

15 Owners, but not Phase II claimants, accounted
16 for 69.5 million hours, or 2.8 percent. And we were
17 unable to identify the programs or the owners of programs
18 which generated a total of 11.9 million hours, or 0.48
19 percent of the total household viewing hours.

20 On the right-hand column we have shown the
21 percentages, limited to the MPAA-represented claimants
22 and to the other Phase II claimants, as we understood their
23 claim to be, assuming that the hours for the owners, not
24 Phase II claimants and the unidentified programs would be
25 distributed among all the appropriate claimants, including

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1 the MPAA-represented claimants, Multimedia and Broadcasters.

2 As a result of that redistribution, the percent-
3 age for MPAA-represented claimants would be 99.36 percent,
4 and the percentage for Multimedia would be 0.27, and the
5 percentage for Broadcasters would be 0.37, for a total
6 for Multimedia and the Broadcasters of 0.64.

7 I should indicate to you that the total hours
8 of 2,478,400,000 shown on this revised table is lower
9 than the original figure of 2,504,800,000. And the reason
10 for that is primarily the deletion of World Championship
11 Sports, which has been -- which was not properly classified
12 according to Turner Program Services as a syndicated pro-
13 gram.

14 So, we have therefore reduced the total number
15 of hours of syndicated programs, but this does not affect
16 the percentage.

17 Q Mr. Cooper, for the MPAA-represented claimants
18 was there an increase in the number of distant viewing
19 hours from 1983 to 1984?

20 A Yes, there was an increase of 200 million viewing
21 hours versus the data from the 1983 study.

22 Q And Mr. Cooper, in looking through the list of
23 programs in Exhibit 4, would you briefly provide the
24 Tribunal of you view of what these series and movies repre-
25 sent among the programs in the syndicated program category?

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1 A These are all -- first, they consist of all of
2 the movies, none of the other claimants in this proceeding
3 has any claim for movies. It includes all of the top
4 rated series, and it includes hundreds of special programs
5 of musical nature and other types.

6 Q Mr. Cooper, I would like to turn now to your
7 supplementary testimony concerning music videos.

8 A (Perusing documents)

9 Q In your judgment, where should Warner Records
10 look for compensation, if any, that they should receive
11 for the clips that are shown on music video programs?

12 A From the parties to whom they have licensed their
13 music videos.

14 Q And in your judgment, who is the best judge of
15 the value, if anything, of Warner Records' contribution
16 to the music video clips on these programs?

17 A It would be something that would be negotiated
18 between the licensees and the licensors of those music
19 videos.

20 Q In your judgment, is there any requirement for
21 the Tribunal to become involved in this area?

22 A No, I believe that the licenses that we are
23 dealing with are a matter of contract between those parties,
24 and that the Tribunal -- it is not a royalty question, but
25 a contract question.

1 MR. LANE: That's all the direct that I have,
2 Mr. Chairman.

3 EXAMINATION BY THE TRIBUNAL

4 BY COMMISSIONER ARGETSINGER:

5 Q Mr. Cooper, I notice in your statement on the
6 Warner claim you segregate out the question of local
7 broadcasters using these videos, and you focus mainly on
8 the relationship between the video producers and the
9 syndicators who put together programs with videos.

10 How is that situation different from a cartoon
11 owner-producer who, in turn gives the right to a producer
12 who puts together a series of cartoons?

13 A In the first instance the cartoons are licensed
14 in packages to stations and the stations compensate the
15 distributor --

16 Q Aside from the question of the broadcast station,
17 and of course, a broadcast station could be a syndicator.
18 But let's talk about it in terms of a syndicator, a broad-
19 caster is a syndicator, or another syndicator who puts to-
20 gether a package?

21 A Well, the syndicator of a package of cartoons
22 has licensing arrangements with every one who prepared
23 these cartoons, and he is responsible for compensating the
24 individual contributors of the cartoons that are included
25 within the package that he licenses to stations. These

1 are licensed on the packaged basis for compensation of
2 the license fee. The difference between that and music
3 videos is enormous, in one instance the music video, to
4 the best of my knowledge, Commissioner, are supplied to
5 syndicators and stations individually, one at a time.

6 Secondly, they are supplied, generally, to the
7 best of my knowledge, almost universally without charge
8 to the syndicator, or to the station by the music video
9 owner, largely for the purpose of promoting the sale of
10 the records that underlie the music videos.

11 In my view, Commissioner, the music videos as
12 components of programs are essentially the same as the
13 contributions of other talent and creative artist with
14 respect to a program. And their compensation is a matter
15 of contract and license, and not a matter for the Tribunal
16 to be involved in, in terms of royalty distribution.

17 Q Well, when you say part of the distinction is
18 that they are supplied individually, rather than as a
19 package, is this --

20 A That is essentially so, and it is impossible for
21 MPAA, in terms of its processing, for example, to identify
22 the music videos that are used in either local, or syndi-
23 cated music video programs.

24 Q At least under the present procedures?

25 A That's correct, sir. We have no way of

1 determining which ones were used on what program, and how
2 often they were broadcast, or any other information of
3 that nature. It is impossible for us to identify the
4 music videos in the syndicated, or the local music video
5 shows, but we can do that with respect to the cartoon shows.
6 We know which cartoon series have been licensed to stations
7 and we know, from the licensees, licensors the stations
8 to which those have been -- the number of cartoons that
9 were licensed to that station, and whether or not, and
10 when they were used during 1984.

11 Q What I am having trouble with is an individually
12 produced show, an item, when is it less than a cartoon,
13 or when is it less than a movie, at what point? It doesn't
14 appear on your tracking, does that make it less of a
15 production, less in time, perhaps?

16 A I view them, sir, as integral pieces of a program.
17 And I think that what we are trying to do here is to pro-
18 vide royalties for programs, not for the pieces of which
19 programs are composed.

20 Q Could one of these be shown separately, a five-
21 minute video, as a filler?

22 A Of course it could, sir, I would not say that it
23 could not be. However, I think that would be a rare
24 situation. Generally, these are incorporated with multiple
25 music videos within a program.

1 Q And that's how they are normally shown?

2 A That's correct, sir. And sometimes they would
3 be shown only once by a station, or used only once in the
4 syndicated program; other instances they may be used more
5 than once. And I have no way of knowing that.

6 Q Are cartoons ever shown as a single item, or
7 are they always strung together?

8 A Oh, there are two different types of cartoons,
9 you have the cartoon series, which are shown and identified
10 by their name, by the stations which broadcast them. And
11 then there are the cartoon series which are, in effect,
12 produced by individual stations, using the cartoon packages
13 which have been licensed to them.

14 Q So, a station could show as a filler a five-
15 minute cartoon?

16 A They could, and we would not -- in terms of the
17 data that we are presenting for compensating, or allocat-
18 ing royalties among claimants, we do not have data for
19 five-minute showings.

20 Q But a station could do that?

21 A They certainly could, and as a matter of fact,
22 I am quite certain that some cartoons are used that way
23 in connection with pre-emptions, or raining outs of sports
24 events, for example, they may use those as filler on
25 occasions like that.

1 Q You really kind of slide over into the question
2 of value, wouldn't you say, whether you can pick it up,
3 or not. You know that some of these were on, they pro-
4 bably are entitled, but they are having difficulty --

5 A Oh, no, I have no question but the fact that
6 if the contract between the music video licensor and the
7 licensee calls for some form of compensation, or sharing
8 of compensation with the licensee, that this would be
9 done.

10 Q Well, absent the contract, and getting back to
11 the cartoon situation, if a cartoon were shown in a five-
12 minute filler slot, you say of course you don't have any
13 way to measure that?

14 A That's correct.

15 Q But if there were a way to measure it, there
16 would be some entitlement?

17 A Yes, sir; yes, sir. I have been involved for
18 the past year and a half with the distribution of cable
19 copyrighted royalties in Europe. And the laws in Europe
20 are different than the laws in the United States with
21 respect to procedures for distribution.

22 For example, in Europe it is not necessary for
23 the owner of a program to file a claim, if his program
24 was retansmitted by a cable system at any time during a
25 10-year period, he has a right to exercise a claim for

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1 royalties on that.

2 And in connection with that, the kind of data
3 which are gathered in Europe go down to tiny little spots,
4 two-second, five-second, 15-second pieces. And I know
5 for a fact, from this experience, that it is an awesome
6 and a time-consuming job.

7 COMMISSIONER ARGETSINGER: I don't want to take
8 up anymore time, because I am sure that the others have
9 some questions.

10 BY CHAIRMAN RAY:

11 Q Clarify this for me, please, if a syndicated
12 video program, such as Top 40 Videos and New York Hot
13 Tracks produced in their program a series of musical videos,
14 wouldn't it be possible from their records to ascertain
15 what particular videos were played?

16 A Oh, yes, it would be. And I think that this is
17 the kind of -- the reason that we say, for example, with
18 Top 40 Videos, which is one thing that you specifically
19 referenced, that the owners of the music videos that were
20 used in the Hunt-Jaffe productions distributed by Columbia
21 Picture, that the producer of the music videos then goes
22 to Columbia Pictures and asks for a share of the royalties
23 that Columbia Pictures received as a result of the use of
24 the music videos.

25 Q But let me ask you this, for whatever reason,

1 say there are conflicts between the creator, the owner of
2 the copyright and a syndicator of the copyrightable unit,
3 are you saying that the Tribunal is not the proper forum
4 to resolve those conflicts, is that what you are saying?

5 A Respectfully, I say so.

6 Q And it makes no difference because the program
7 happens to be a video, or it could be a movie, or it could
8 be a series, or it could be anything, you feel that the
9 CRT is not the proper forum?

10 A I believe that where the distribution of
11 royalties for the participants in making and producing a
12 program are affected, that these are a matter of contract
13 and not a matter of copyright.

14 COMMISSIONER ARGETSINGER: And you represent many
15 copyright owners and many syndicators, or agents of --

16 THE WITNESS: Oh, yes, sir, indeed. And it is
17 their practice, Commissioner Argetsinger, that the royalt-
18 ies which they receive from us are then distributed to the
19 people who have produced the programs you say are distri-
20 buted.

21 COMMISSIONER ARGETSINGER: And in the great,
22 overwhelming majority of the cases, we are never presented
23 with these problems, they are worked out before they get
24 to this point.

25 THE WITNESS: Exactly, exactly.

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1 CHAIRMAN RAY: A couple of last questions. In
2 your opinion, based on your experience and your expertise,
3 do you feel that a music video, the individual component,
4 unit has an entitlement to royalties the same as an indivi-
5 dual cartoon that is packaged in concert with other cartoons,
6 to form a program?

7 We are not talking about to whom the entitlement
8 come, do you feel that it has an entitlement?

9 THE WITNESS: I do not, sir.

10 BY CHAIRMAN RAY:

11 Q And yet you feel that the cartoon has an entitle-
12 ment?

13 A The cartoon is a complete program.

14 Q Well, if a music video is five and a half minutes,
15 it is complete, it has all of the elements of a program
16 itself, even though it is a miniature program, what makes
17 that different -- again, I understood what you were saying
18 -- what would make that different from the standpoint of
19 entitlement to royalties, than a five and a half minute
20 cartoon, other than what you have mentioned, other than
21 compensation -- I don't see where that would fit in --
22 but other than advanced compensation, other than licensed
23 as a group, as opposed to being licensed as a single unit,
24 that other contrasting characteristics does it have that
25 would make it different?

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1 A Well, I will not burden the Tribunal with the
2 fact that one of the major differences is the --

3 Q I want to know.

4 A I understand -- is the benefit that the producer
5 or owner of the music video achieves, as a result of the
6 retransmission of the music video.

7 Q We are not talking about harm and benefit, we
8 are talking about entitlement.

9 A I appreciate that. The difference that I was
10 going to make, Commissioner, is that you talk about royal-
11 ties and I talk about compensation.

12 Q Excuse me, let me point out again, I think the
13 record will reflect that not only the Tribunal, but the
14 courts themselves during appeal, has spoken to whether a
15 product is sold, whether it is given away free, or even
16 whether you pay for it or not. I think you know what
17 our position is on that.

18 A I appreciate that, that's the reason I was not
19 going to burden the record on that score. It is my feel-
20 ing that the licensor, the producer of music videos is no
21 different than the parties which produce a cartoon which
22 becomes part of a series for which royalty compensation
23 is paid.

24 And in those instances the producer of a cartoon
25 which is part of the syndicated series does not come to

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1 you, but goes to the syndicator of the series for his
2 share of the award. And that's --

3 COMMISSIONER ARGETSINGER: Suppose the syndicator
4 was here in front of us, would he be entitled?

5 THE WITNESS: The syndicator, yes.

6 BY CHAIRMAN RAY:

7 Q Okay, the only thing that I am trying to get
8 clear in my own mind, and I think you have just answered
9 it, you are saying then -- do I hear you saying that you
10 altered your previous answer by saying that it is probably
11 an entitlement, but not from the CRT?

12 A Oh, yes, I totally agree with that.

13 CHAIRMAN RAY: Thank you.

14 BY COMMISSIONER AGUERO:

15 Q Mr. Cooper, were you at the proceedings when
16 Warner Communications was, this week or last week?

17 A I was not at the hearing, I was in California.

18 Q Whether they are called mini-movies, they are
19 called clips, or they are called musical videos, what is
20 the difference between a mini-movie, a clip or a music
21 video?

22 A First --

23 Q A cartoon is a little movie, no?

24 A Well, I have never heard them referred to as
25 mini-movies.

1 Q Well, they said that the industry calls them
2 mini-movies.

3 A I have heard of mini-series, but I haven't heard
4 of mini-movies.

5 Q No, mini-movies, the clips or the music videos,
6 and if there is a controversy in 1985 and you represent
7 the mini-movies, the clips or the music videos, for whom
8 will you make the claim, as a syndicated program, or as
9 a local program?

10 CHAIRMAN RAY: Or as a movie?

11 BY COMMISSIONER AGUERO:

12 Q Or as a movie? How do you do it? Let's say
13 Mr. Garrett doesn't represent them next year, and you
14 represent them, to whom do you claim as a syndicated
15 program, as a local program, or as a movie?

16 A I would make my claim against whomever I licensed
17 the mini-movie to. Whoever I licensed it to, if they
18 receive compensation and my contract with them says I will
19 share whatever compensation you get, on whatever the
20 contractual basis is, that's where I make my claim.

21 COMMISSIONER AGUERO: Thank you very much.

22 THE WITNESS: You are welcome, sir.

23 CHAIRMAN RAY: Mr. Lutzker.

24 MR. LUTZKER: Mr. Chairman, in view of the
25 current discussion on music videos, I think it is probably

1 appropriate for Mr. Garrett to cross-examine first.

2 CHAIRMAN RAY: That's okay with us.

3 COMMISSIONER ARGETSINGER: Could I have just
4 one follow-up question?

5 CHAIRMAN RAY: Yes.

6 BY COMMISSIONER ARGETSINGER:

7 Q Your position would be that the syndicators of
8 the music videos would be entitled to --

9 A To the royalty from the pool, yes.

10 Q What about where there are -- you mentioned
11 of course between the syndicator and the copyright owner,
12 but that is a contractual matter.

13 A That's true.

14 Q Where there is no competing claim made by the
15 syndicator against the copyright owner?

16 A Again, that is a matter of contract.

17 Q Where the contract is not an issue --

18 A Some contracts will retain the right to royalties
19 by the copyright owner, or the producer, and other contracts
20 you are dealing with a distribution -- a division of all
21 gross revenues in accordance with the contract terms, in-
22 cluding royalties.

23 Q Now, are some of your syndicators claiming the
24 videos?

25 A Oh, yes, indeed, and it is from those funds that

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1 the music video producers may have a right to assert a
2 claim, based upon their contracts.

3 CHAIRMAN RAY: One last comment before you
4 start, Mr. Garrett.

5 If the video program is determined to be a local
6 program, produced by a broadcast station, then any com-
7 pensation -- compensation, if any, then would go to the
8 broadcaster?

9 THE WITNESS: That's correct, and then the
10 licensor --

11 CHAIRMAN RAY: Would then go to the broadcaster
12 in local programming for their revenue, this is your
13 position?

14 THE WITNESS: Yes, sir.

15 CHAIRMAN RAY: Thank you.
16 Mr. Garrett.

17 CROSS-EXAMINATION

18 BY MR. GARRETT:

19 Q Mr. Cooper, can you --

20 A We were Bob and Allen before.

21 (Laughter)

22 BY MR. GARRETT:

23 Q Now, I am mad. I'm sorry.

24 CHAIRMAN RAY: You were each a part of a settling
25 party then.

1 (Laughter)

2 BY MR. GARRETT:

3 Q All right, Allen, when you articulate your
4 position as you have just done, is this a position, as
5 you understand it, that is grounded in the Copyright Act,
6 or what the Copyright Act requires, or is it something
7 else?

8 A I believe it is a matter of contract, rather
9 than copyright, but I am not a lawyer and am making no
10 pretense on that. I just deal with my assumption, Bob,
11 and that is that the licensor of music videos enters into
12 a contract with the syndicator, or the local station with
13 respect to the use of that music video.

14 Q Your position then is grounded on contracts, and
15 not upon the copyright law, is that what you are saying,
16 Allen?

17 A My position, Bob, I will say it again, is that
18 -- I am just repeating myself -- that the party from whom
19 the producer of a music video should go with respect to a
20 share of any copyright royalties granted by the Tribunal
21 for that program is a matter of contract negotiation
22 between those parties and not an issue for the Copyright
23 Royalty Tribunal.

24 Q When you say that, Allen, you are saying that
25 irrespective of what the copyright law may or may not

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1 require. This is a contractual matter, in your judgment,
2 is that correct?

3 A That's correct.

4 Q And do you know, Allen, do you have personal
5 knowledge of what the contracts provide between the pro-
6 ducers of these videos, that is record companies on the
7 one hand and these producers of music video shows on the
8 other?

9 A I have read a lot of correspondence from Warner
10 Records, which is not part of the testimony here, which
11 indicates or suggests the kinds of contracts between the
12 licensees and the licensors of music videos.

13 I believe that the correspondence that I have
14 read -- I believe it is in your submission, too, includes
15 sample contracts between licensees and licensors of music
16 videos.

17 CHAIRMAN RAY: No, that is not available to the
18 CRT, unfortunately.

19 THE WITNESS: In blank I thought they were.

20 CHAIRMAN RAY: No, not even in blank.

21 THE WITNESS: Well, I have seen them then in
22 other types of correspondence.

23 MR. GARRETT: Mr. Chairman, it is clearly
24 available to the Tribunal. We have articulated our position
25 as to why we didn't feel --

1 CHAIRMAN RAY: I understand.

2 BY MR. GARRETT:

3 Q But, Allen, does that correspondence to which you
4 just referred, and other materials to which you referred,
5 something that you could make available to us?

6 A It originates from your client. If your client
7 has no objection, we would be happy to make it available.

8 Q So that there is no doubt, I am asking for all
9 of the correspondence and other materials to which you
10 just referred upon which you base your understanding of
11 the contractual arrangements between record companies, as
12 producers of music videos on the one hand, and producer
13 of music video shows on the other.

14 A I believe that I have a rather fat, but readily
15 available file which contains that correspondence.

16 Q And you will make that available to us?

17 A If there is no objection from your client, I
18 have no objection to doing so.

19 CHAIRMAN RAY: Do you have any comments on that,
20 Mr. Lane?

21 MR. LANE: I have no comment. We would be happy
22 to make it available to the Tribunal.

23 CHAIRMAN RAY: Thank you.

24 BY MR. GARRETT:

25 Q Now, what is your understanding of the nature of

1 the relationship between the record company, as the pro-
2 ducer of these music videos -- copyright owners of the
3 music videos on the one hand, and producers of music
4 video shows on the other?

5 A It is my understanding that the producers of the
6 music videos license these programs to syndicators and
7 to local stations for presentation in their programs, and
8 a contract is executed between the syndicators and the
9 local stations with respect to the use of these music
10 videos.

11 Q And my question, Allen, is what is your under-
12 standing of the nature of those contractual arrangements?

13 A That includes, to the best of my knowledge,
14 issues such as the number of times the music video can be
15 broadcast, the period during which it is to be used. They
16 may identify the programming on which the music videos
17 would be a component. I think that is about all I am
18 totally aware of at this time.

19 Q And it is those provisions which, in your judg-
20 ment, give the producer of the music video show the right
21 to claim royalties before the Tribunal, as opposed to
22 the copyright owner of the music videos?

23 A That is my understanding.

24 Q And there is nothing else that you are basing
25 that position on, is there, Allen?

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1 A My position, Bob, is that the broadcaster or
2 syndicator of music video shows has access to these pro-
3 grams from the music video producer on the basis of a
4 contract drawn between those parties. And whatever terms
5 are agreed upon by those parties is the one which would
6 determine the extent to which royalties would be shared
7 among them.

8 Q If these contracts, Allen, make clear that the
9 producer of the music video show, whether it be a broad-
10 caster, or a producer like Hunt-Jaffe Productions, obtains
11 only a non-exclusive right to utilizes that music video,
12 makes no transfer of any copyright in the music video to
13 the producer, and makes no transfer specifically of any
14 rights to obtain cable royalties attributable to that music
15 video, if all of that is true, Allen, who, in your judgment,
16 is the proper claimant?

17 MR. LANE: I object to the question as calling
18 for a legal conclusion, which the witness has testified
19 he is not expert in.

20 MR. GARRETT: I asked him in his judgment.

21 As I recall, Mr. Chairman, every one of the
22 questions that Mr. Lane posed to Mr. Cooper on direct
23 examination was preceded by "in your judgment". Now, if
24 he can answer Mr. Lane's questions as to what his judgment
25 is, I think he is fully capable of answering the same.

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1 questions for me.

2 MR. LANE: All of my questions, Mr. Chairman,
3 were within his area of expertise. Legal conclusions are
4 not in his area of expertise.

5 CHAIRMAN RAY: The objection is overruled.
6 Please answer the question.

7 THE WITNESS: In my judgment, if there was no
8 transference of it, then any royalties which the syndicator
9 or the local station licensee received as a result of the
10 Copyright Royalty Tribunal procedures, would be properly
11 transferred to the producer of the music videos.

12 BY MR. GARRETT:

13 Q The record company?

14 A The record company.

15 Q Well, the record companies, again in your judg-
16 ment, cannot come before the Tribunal in the first instance,
17 they have to make the claim through the producers of these
18 shows, is that what you are saying, Allen?

19 A Depending upon the terms of their contracts.

20 Q I see, there are certain contractual provisions
21 that you feel would allow the record companies to come
22 before the Tribunal in the first instance?

23 A No, I do not.

24 Q Well, then I didn't understand your response to
25 the last question.

1 A My response is that the individual contract,
2 with respect to a music video and a syndicator, or a music
3 video and a local station would be determinate as to
4 who gets whatever royalties, copyright royalties are
5 granted for the programming in which that music video
6 appeared.

7 Q Allen, let me ask you this, in response to some
8 of the questions that Commissioner Argetsinger asked you
9 about music videos, you drew a distinction between cartoons
10 on the one hand, and music videos on the other, do you
11 recall that?

12 A Yes.

13 Q You said that to the best of your knowledge,
14 the difference is that cartoons are supplied as a package,
15 whereas music videos are supplied one-at-a-time?

16 A One of the differences.

17 Q That was your testimony?

18 A Yes, I agree, I said that was one of the differ-
19 ences.

20 Q Well, first of all, before I get into the basis
21 of your knowledge, Allen, if we were able to demonstrate
22 that your understanding is incorrect, and that music videos
23 are frequently, if not usually supplied as a package, would
24 your position with respect to Warner's claim change?
25 Would you -- to use one of Jack Valenti's favorite phrases --

1 embrace the record companies' manfully as part of your
2 claim?

3 A I still would not.

4 Q So the fact that cartoons are supplied as
5 packages, and to the best of your knowledge, music videos
6 are not supplied in such a fashion, that really isn't
7 the determinate factor, is it?

8 A It is not the sole determinate factor. The
9 point I was trying to emphasize, and that is that there
10 are many other differences between how they are used,
11 and the whole relationship between the producer of the
12 music videos and the broadcaster or syndicator.

13 Q What is the basis of your knowledge, Allen, as
14 to your testimony, I should say, as to the manner in which
15 music videos are supplied?

16 A I have -- in recent weeks there has been a
17 plethora of stories in all of the trade magazines with
18 respect to music videos, particularly, and I didn't mean
19 to bring this up, but most of these articles relate to a
20 decline in the interest and value of music video programs
21 in 1986 versus prior years. And these articles discuss
22 the methodology by which music videos are submitted to
23 syndicators, cable services and to local stations for
24 broadcast.

25 The references include the demise, if you would,

1 essentially of stations which in prior years, including
2 1984, were devoted exclusively to the broadcast of music
3 video programs.

4 Now, these have terminated their reliance upon
5 music videos as their sole type of programming.

6 Q Allen, I am going to resist with every ounce
7 of effort that I have the invitation to debate with you
8 on your statements concerning the importance of music
9 videos, because I don't think that is the issue that we
10 are here on.

11 A These are the articles, Bob, that have appeared
12 in the trade press within the past three months, and I
13 have read them very carefully, since the music video issue
14 surfaced in these proceedings.

15 Q I understand, and my question, I think, Allen --
16 it was a long time ago, but I think my question was simply
17 what was the basis of your statement concerning the
18 method by which music videos are distributed. And I
19 understand your answer to be newspaper articles that you
20 have --

21 A Trade paper.

22 Q -- trade press articles that you have read in
23 the past several weeks, is that correct?

24 A That's correct.

25 Q And are those trade press articles to which you

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1 are referring to also available to us?

2 A Of course.

3 Q And you can provide those to us?

4 A I have in this compendium that I referenced
5 before, I know that I have retained two or three of the
6 trade press articles. And I would be happy to provide
7 them to the Tribunal, to you, or anyone else.

8 Q Well, at this point, Allen, all I would like
9 for you to do is provide me with all of those trade press
10 articles that form the basis of your knowledge concerning
11 the distribution methods of music videos. Will you do
12 that?

13 A I would be happy to.

14 Q Allen, you also had stated, in response to
15 certain questions that Commissioner Argetsinger had
16 raised on the music video issue, that it was impossible
17 for MPAA to identify the particular music videos, in music
18 video shows, do you recall that?

19 A Yes, I do.

20 Q As I understand it, you do not have the same
21 difficulty when it comes to identifying cartoon shows, is
22 that correct?

23 A That's correct.

24 Q And what information is it that you have avail-
25 able to you with regard to cartoon shows, that allows you

1 to make that determination?

2 A I have from all the MPAA-represented claimants
3 who distribute cartoon programs, I have property lists
4 which indicate the stations to which those programs were
5 licensed, and in most instances, I have dates of broad-
6 casts on the licensed stations. These data are limited,
7 of course -- usually limited to the sample stations that
8 we are dealing with, in the so-called sweep periods, the
9 rating periods during which the measurements are made.

10 We request this information from them and the
11 indication of that, of course, is shown on the attachment
12 to Exhibit 1 of my testimony.

13 Q Allen, if Warner, or any other record company
14 were to supply you with the same types of information con-
15 cerning the broadcast of their music videos, then, Allen,
16 would you embrace this manfully?

17 A I would not.

18 Q So the fact that you do not have that information
19 or the fact that we might be able to supply it, that also
20 is not determinate of your position, is it?

21 A It is a very important factor in my view of
22 assigning royalties directly to music videos.

23 Q Well, Allen, I am asking you to assume that you
24 can get that information, simply by asking us, will you
25 assume that?

1 A I will assume that, yes.

2 Q You still do not feel that we are entitled to
3 claim royalties from the Copyright Royalty Tribunal through
4 your group, is that correct?

5 A That's correct.

6 Q And why is that, Allen?

7 A Because there are so many other elements involved
8 in music video programs, I really don't know -- I really
9 have no way of evaluating, from the standpoint of the
10 methodology that we use, the value of these specific
11 music video shows that you have referenced, or that you
12 can recite to us versus all of the other music videos used
13 in that program.

14 Q I'm sorry, you say that you have difficulty
15 assessing the value of Warner music videos versus the
16 other music videos?

17 A In any syndicated series.

18 Q But you have no difficulty, do you, Allen, in
19 assessing the value of cartoons, for example, that Warner
20 may supply to WTBS as part of its Cartoon Karnival show
21 versus --

22 A Funtime -- excuse me, I just wanted to correct
23 you on that.

24 Q Well, thank you, I don't want there to be any
25 confusion in the record on that. But if I may go back to

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1 the question, you have no difficulty, do you, in assess-
2 ing the comparative value of cartoons that Warner Records
3 might supply -- not Warner Records, but Warner might
4 supply to WTBS versus the cartoons --

5 A I have a finite number of cartoons, I have a
6 finite number of suppliers, and I can identify the
7 sources of the cartoons that were used by WTBS on Funtime,
8 they must have been, since these were the only ones that
9 were licensed to WTBS, that were the components of the
10 Family Funtime Show.

11 In any event, the issue as to how we make this
12 allocation among the MPAA claimants for the cartoon shows
13 is a matter of confidential assessment by MPAA, in accor-
14 dance with our agreement with these claimants.

15 Q Allen, I didn't ask you to give me any details
16 as to how you do it. I simply asked you to tell me why
17 the same thing can't be done with respect to music videos?

18 A I have tried to answer that, and that is if you
19 were to supply me with Warner Records alone, the dates and
20 times of broadcasts, or use of Warner Records' music
21 videos, I am still lacking so much other information con-
22 cerning the other sources of music videos shown on those
23 shows.

24 If Warner Records was the exclusive provider of
25 music videos, then I would have no problem.

1 Q Well, what if I supply you with the information
2 on behalf of all of the record companies that, for example,
3 are members of the Recording Industry Association of
4 America, and represent the totality of the programming
5 included within a particular music video show, then would
6 your position change, Allen?

7 A Well, my position still is -- I still have
8 difficulty because the music video show, in my opinion,
9 is more than the sum of the individual music videos that
10 are used in that show. And this will differ from music
11 video show to music video show.

12 Q What is the "more", Allen?

13 A Oh, some music video shows are, to use an
14 expression that I assume came up in the hearing that I
15 missed "wall-to-wall", in other words, there were just
16 music videos on music videos. Others involve interviews
17 and live performances, in addition to the presentation of
18 music videos. And each show differs from the other one
19 with respect to the extent to which they are "wall-to-wall",
20 or integrated with other types of programs.

21 COMMISSIONER ARGETSINGER: Aren't cartoon shows
22 sometimes this way with a local host --

23 THE WITNESS: There may be a local host, but all
24 they are are cartoon shows, "wall-to-wall". They may
25 have a local host, Captain Bob's Corral, but they are all

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1 "wall-to-wall" cartoon shows.

2 Q Allen, I guess the problem I have, and I have
3 to tell you that your good friend, David Lloyd, who for
4 many years enjoyed speaking with you during cross-examin-
5 ation, told me, Allen, it is difficult to hit a moving
6 target. And, Allen, we talked about the various points
7 that you feel distinguish music videos from cartoons.
8 And each time we get into that, Allen, you seem to come
9 up with something a little bit different as the basis
10 for the distinction. Even if I ask you to assume that
11 everything you have said is either wrong, or we can take
12 care of your problems.

13 Now, after that speech, Allen, let me just pose
14 a question. With regard to these wall-to-wall music
15 video shows that you acknowledge exist, and assuming again
16 that we can provide you with all of the data that you
17 require concerning the performances of particular music
18 videos.

19 Then, Allen, do you have an objection to our
20 claiming royalties from the Copyright Royalty Tribunal?

21 A If all of the music videos -- if we are dealing
22 with the wall-to-wall music video show, and each of the
23 suppliers of music videos was a claimant in this proceeding,
24 we would probably find it possible in such instances, that
25 the CRT could make a direct award for that program.

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1 Q And the distinguishing factor this year is that
2 we have a record company which represents approximately
3 a quarter of the market as opposed to record companies
4 which represent 100 percent of the market, is that the
5 basis of your position?

6 A I really don't have enough information concerning
7 the use of Warner Record Company's music in the particular
8 program. I don't know how to allocate it.

9 CHAIRMAN RAY: Excuse me, Mr. Garrett.

10 These are very interesting questions, and also,
11 very interesting answers; however, let's keep within the
12 framework of what the Tribunal is expected to do here.
13 We are expected to make a determination as to whether there
14 is an entitlement, and if so, from what category of pro-
15 gramming.

16 I don't want to spend too much time on the
17 allocation of values -- the valuation of the individual
18 strips within a show.

19 MR. GARRETT: I appreciate that, Mr. Chairman,
20 I think that the questions do go --

21 CHAIRMAN RAY: So far most of them have, the
22 greater percentage of the questions were in that direction.
23 But I would like for you -- we seem to be going more into
24 an area which I don't think we need to spend time on.

25 MR. GARRETT: Okay, I will move on to something

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1 else. I just wanted to be able to understand the impli-
2 cations of the position that MPAA has staked out in this
3 particular proceeding, Mr. Chairman.

4 BY MR. GARRETT:

5 Q Allen, --

6 MR. GARRETT: May I have just one moment, Mr.
7 Chairman?

8 CHAIRMAN RAY: Yes.

9 (Off the record)

10 BY MR. GARRETT:

11 Q Let me move on to what I have prepared for
12 cross-examination, I don't think it will take that long.

13 CHAIRMAN RAY: Well, let's take five-minutes.

14 (Whereupon, a short recess was taken)

15 CHAIRMAN RAY: Back on the record.

16 Mr. Garrett.

17 BY MR. GARRETT:

18 Q Allen, during your earlier testimony, you had
19 identified a variety of factors concerning music videos,
20 and I want to make certain that I have them all in mind.
21 Is it your judgment that Warner's rights to claim royalties
22 for music videos depends, at least in part, upon whether
23 they syndicate these music videos individually, or as
24 packages?

25 A If you want to use programs, instead of packages,

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1 I am with you, whether they syndicate them individually,
2 or syndicate them as programs.

3 Q I'm sorry, I don't understand the distinction.

4 A When I am referring to programs, I am referring
5 to an identified, or an identifiable series, syndicated
6 series which includes music videos. If Warner were to
7 syndicate a series of music video programs consisting of
8 Warner's music videos, I have no difficulty seeing that
9 an award -- representing Warner Music, and providing a
10 separate award for each and every one of those.

11 As it is, we are prepared and have provided a
12 share of the Program Suppliers award to the syndicators
13 of music video programs. And they have, and will continue
14 to receive, a share of the royalties from the Program
15 Supplier fund.

16 COMMISSIONER AGUERO: Mr. Cooper, on New York
17 Hot Tracks, the weekly 90-minute show produced by ABC in
18 New York, syndicated over 60 television broadcasts in the
19 country, syndicated by Golden West, to whom do we pay?

20 THE WITNESS: Golden West.

21 COMMISSIONER AGUERO: To Golden West?

22 THE WITNESS: Yes, sir.

23 It is very clearly stated in our agreements, and
24 in all our correspondence with represented claimants that
25 if the syndicator is a claimant of a program, that the

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1 royalties will be paid to the syndicator.

2 CHAIRMAN RAY: Okay, following up on that
3 question. If John's Kids were to package a program of
4 cartoons, Popeye, et cetera, and call it John's Kids Comedy
5 and syndicate the program John's Kids Comedy Carnival that
6 included those cartoons, and John's Kids program appeared
7 in BIB, ROSP, SPA, and all of these other things as a
8 syndicated program, who would you pay then?

9 THE WITNESS: To the syndicator of John's Kids.

10 CHAIRMAN RAY: And not to the individual cartoons?

11 THE WITNESS: No, sir.

12 COMMISSIONER ARGETSINGER: Not to the owner of
13 Popeye?

14 THE WITNESS: No, sir.

15 CHAIRMAN RAY: Then I was confused with Ms.
16 Kessler's testimony yesterday, and I thought I had better
17 go back and recheck that.

18 Okay, thank you.

19 THE WITNESS: Just to make sure, Mr. Chairman, --

20 CHAIRMAN RAY: I thought the credits were given
21 to Popeye.

22 THE WITNESS: If I had a syndicated series called
23 John's Kids, regardless of what the components were, and
24 who supplied the program material that constituted John's
25 Kids, we would give the royalty to the syndicator.

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1 CHAIRMAN RAY: Even though you could identify
2 that there was a 15-minute segment of that program that
3 was Popeye?

4 THE WITNESS: Yes, sir.

5 CHAIRMAN RAY: Owned by King Features --

6 THE WITNESS: King Features, or MGM.

7 CHAIRMAN RAY: It makes no difference?

8 THE WITNESS: No, sir, and we would give the
9 royalties to John's Kids, and then John's Kids would then
10 distribute whatever it is contractually --

11 CHAIRMAN RAY: To King Features, or MGM.

12 COMMISSIONER AGUERO: If I produce a show called
13 Queens of Comedy, Carol Burnett, I Love Lucy, Joan Rivers,
14 so on, a half-hour comedy and Mr. Lutzker is the syndicator,
15 do you pay me, or do you pay Mr. Lutzker?

16 THE WITNESS: I pay Queens of Comedy, I pay
17 Mr. Lutzker.

18 COMMISSIONER AGUERO: Not to me as the producer?

19 THE WITNESS: No, no, Mr. Lutzker is distributing
20 it, and if Mr. Lutzker is a claimant, I pay to Mr. Lutzker.

21 COMMISSIONER AGUERO: Okay, thank you, but not
22 to the producer. I put up the money to put it together,
23 I am the executive producer, the one who put up the money
24 to make the show, but I don't have the connection to make
25 the syndication, but Mr. Lutzker has it. Do you pay me,

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1 or do you pay him?

2 THE WITNESS: I pay Mr. Lutzker. The only
3 exception to that, Commissioner Aguero, is when we are
4 advised -- when the producer, okay, when you, the producer,
5 are also a claimant which we represent, and you advise us
6 and Mr. Lutzker advises us that the royalties are to be
7 paid to you, and not to Mr. Lutzker, then we pay it to you.

8 COMMISSIONER AGUERO: Thank you.

9 CHAIRMAN RAY: Mr. Garrett, sorry to interrupt,
10 but this was important for me, because apparently I had
11 misinterpreted Ms. Kessler's testimony yesterday.

12 BY MR. GARRETT:

13 Q It is clear though, Allen, with regard to the
14 show -- a cartoon show on WTBS -- what was that, again?

15 A Funtime.

16 Q Funtime, that you distribute all of the royalties
17 for the individual cartoons that comprise Funtime to the
18 producers or syndicators of those cartoons, correct?

19 A Yes.

20 Q Allen, let me ask you, are you familiar with
21 the show Top 40 Videos?

22 A Yes.

23 Q Top 40 Videos is included within your claim, is
24 it not?

25 A Yes.

1 Q And Top 40 Videos is listed under your Exhibit
2 4?

3 A Yes.

4 Q Ranked number 177, is that correct?

5 A (Perusing documents) Yes.

6 Q And approximately 2.2 million household hours
7 of viewing?

8 A Yes.

9 Q And your are familiar with the show New York
10 Hot Tracks, are you not?

11 A Yes.

12 Q And that also was included within your claim?

13 A Yes.

14 Q And also is included in Exhibit 4?

15 A It should be there, yes.

16 Q It is ranked 1,156, is it not?

17 A Yes.

18 Q With approximately 230,000 household hours?

19 A That's correct.

20 Q And it is also clear, Allen, that you are familiar
21 with the program Night Tracks, on WTBS?

22 A Yes.

23 Q That is not included in your claim?

24 A That's correct.

25 Q That is identified by you as a local program?

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1 A It is identified by us as a local program, be-
2 cause it was identified as a local program by the broad-
3 caster.

4 Q By who?

5 A By WTBS.

6 Q And if WTBS says that it is the music videos
7 encompassed within Night Tracks should be identified as
8 syndicated programs, as opposed to within the local pro-
9 gramming category, would you then classify that as a
10 syndicated program?

11 A I cannot do so, because in terms of the
12 definitions provided by the Tribunal, Night Tracks is a
13 local program.

14 Q You classify --

15 A It is produced --

16 MR. LANE: Excuse me, Allen, I am going to
17 object to any further discussion of this, this was the
18 title, the purpose and the testimony of Ms. Kessler. It
19 was discussed at bitter lengths in the past two days, and
20 I think this is clearly redundant.

21 MR. GARRETT: Mr. Chairman, the witness has
22 stated that he has classified it as a local program be-
23 cause WTBS said it was a local program. I would simply
24 like to establish that he has done it not because WTBS
25 said to do it that way, but because he feels he is acting

1 within the scope or the guidance provided by the Tribunal.

2 And the only questions that I have --

3 CHAIRMAN RAY: He has already answered.

4 BY MR. GARRETT:

5 Q And that is the manner in which you answered,
6 which I just described, is that correct, Allen?

7 A Yes.

8 Q Can you tell us, Allen, what the viewing is for
9 Night Tracks, as shown in your 1984 MPAA-Nielsen Study?

10 A It is not a program for which we are claiming,
11 we are not providing data for programs, other than
12 syndicated shows.

13 Q Did I understand you, Allen, to be saying that
14 you will not tell me and the Tribunal what the viewing
15 is for Night Tracks in the 1984 MPAA-Nielsen Study?

16 MR. LANE: Mr. Chairman, we had written objections
17 on the very same point that Multimedia and NAB filed about
18 programs that are not encompassed in our claim. You upheld
19 our objection that that was not information that we needed
20 to supply, it is not relevant to our claim.

21 Not only do we believe Night Tracks isn't in our
22 claim, it is also not even in the Phase II Syndicated
23 Program category.

24 CHAIRMAN RAY: Mr. Garrett, that's correct.

25 MR. GARRETT: Mr. Chairman, the MPAA has provided

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1 data with regard to each of the other Phase II claimants
2 here, Multimedia and NAB. They have resisted the efforts
3 of Multimedia and NAB to strike that as part of their
4 direct case.

5 I don't understand why it is, given the signi-
6 ficance of a show like Night Tracks, that they refuse
7 to provide that data at this point to the Tribunal or the
8 record.

9 CHAIRMAN RAY: Because of a ruling we made
10 prior to the beginning of the hearing.

11 MR. LANE: I might also point out, Mr. Chairman,
12 that you also struck --

13 CHAIRMAN RAY: The request was not made by
14 you, but it was made by Multimedia and NAB.

15 MR. GARRETT: I am sure there has been a ruling
16 on the objection. Did I understand that the Tribunal has
17 sustained the objection and will not require MPAA to pro-
18 vide viewing data concerning Night Tracks?

19 CHAIRMAN RAY: Right. Any unclaimed programs.

20 MR. GARRETT: Well, so that the record is clear,
21 it is claimed by Warner.

22 MR. LANE: Non-represented by MPAA.

23 BY MR. GARRETT:

24 Q Allen, your claim does encompass some approxi-
25 mately 6,000 programs, is that not correct?

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1 A That's correct.

2 Q And they are identified in your Exhibit 4, as
3 amended this morning, correct?

4 A That's correct.

5 Q Are any of these programs provided to broadcast
6 stations free of charge?

7 A My answer is no, I believe that every one of
8 the programs that we have listed, to the best of my know-
9 ledge, is subject to a license fee, or a barter arrange-
10 ment.

11 Q Thank you. Could you explain what you mean by
12 a barter arrangement?

13 A A barter arrangement relates to the station to
14 which a program is licensed providing the syndicator with
15 a right to sell the commercial time and a number of the
16 spots in that program and retain the revenues.

17 Q In that case, however, the broadcast station
18 pays nothing directly to the syndicator, other than to give
19 them a certain amount of commercial advertising time, is
20 that not correct?

21 A There is no cash payment, if you would, from the
22 station from the licensee to the licensor.

23 Q And in those situations the syndicator instead
24 of obtaining a licensing fee from the broadcaster, obtains
25 instead commercial advertising time, correct?

1 A That's correct.

2 Q Are you aware of any programs that would be
3 included within your claim where the principal purpose
4 of the program is to promote the sale of particular
5 articles, or particular merchandise?

6 A The principal purpose of the program --

7 Q Or a purpose?

8 A Or a purpose?

9 Q Yes.

10 A I believe that there are some programs that are
11 produced, probably owned by organizations that obtain an
12 ancillary benefit from the broadcast of that program, in
13 addition to the license fees.

14 Q Your kids are probably too old at this point,
15 but certainly there are those of us who have the experience
16 of having watched cartoons with the children, in fact,
17 cartoon shows, are there not, that are designed at least
18 in part, to promote the sale of the particular figures, or
19 characters or whatever within those cartoons?

20 A I am aware of such shows.

21 Q And it is not your position, is it, Allen, that
22 simply because -- let me strike that. There are also
23 situations in which program suppliers, who may or may not
24 be represented by you, actually purchase time on television
25 stations?

1 A None of the program suppliers that we are deal-
2 ing with, to my knowledge, purchase time to present their
3 programs.

4 Q Devotional Claimants, they purchase time, do
5 they not?

6 A Yes, we are not representing them.

7 Q Yes, we are well aware of that. They don't
8 give their programming away to broadcasters, do they,
9 other than the fact that they actually pay to --

10 A Broadcasters wouldn't broadcast them, if they
11 were not paid.

12 MR. GARRETT: I have no further questions.

13 Thank you, Allen.

14 THE WITNESS: Thank you.

15 MR. GARRETT: We are back to Allen again.

16 COMMISSIONER ARGETSINGER: Could I just have a
17 follow-up?

18 BY COMMISSIONER ARGETSINGER:

19 Q Mr. Garrett asked you about several of the
20 programs that they have claimed for, we went through
21 Night Tracks, Top 40, New York Hot Tracks, and did we
22 talk about Great Album Collections?

23 A No, we did not talk about Great Album Collections.
24 I am familiar with the program though.

25 Q And are you representing --

1 A No, we are not, the Great Album Collections
2 is produced, I believe, by an organization called Music
3 Magazine Foundation, which is not a claimant in this
4 proceeding.

5 Q And America Rocks, Hit City I think we covered
6 that one.

7 A I have not referenced either America Rocks, or
8 Hit City. At this moment I am not -- I don't know whether
9 we are, or are not representing the syndicators of America
10 Rocks and Hit City. But if we were, with the ones that
11 we are representing, it is our intention, as I said before,
12 to remit their share of royalties to them in accordance
13 with our agreement.

14 MR. GARRETT: Mr. Chairman, I would just like
15 to clarify one point for the record with regard to
16 Commissioner Argetsinger's questions. It is my understand-
17 ing that the MPAA also will not provide us and the Tribunal
18 with the viewing data with regard to programs just described
19 by Commissioner Argetsinger, and that the Tribunal will
20 not so require them to do so.

21 CHAIRMAN RAY: Let's take one at a time. The
22 first point of your question is, I believe, Mr. Cooper
23 has stated that he will not provide you with information.

24 The second point, we have not made a determin-
25 ation it at this point.

1 MR. GARRETT: Will the Tribunal?

2 CHAIRMAN RAY: We have not made a determination
3 at this point. We may request that information.

4 MR. GARRETT: That would be true with regard
5 to Night Tracks as well?

6 CHAIRMAN RAY: We may, we have not made a
7 determination at this point.

8 MR. GARRETT: Thank you, Mr. Chairman.

9 CHAIRMAN RAY: Yes.

10 MR. KOENIGSBERG: Mr. Chairman, I have no cross-
11 examination of Mr. Cooper, but I do have a request that
12 I would like to make on the record. And that is that
13 Mr. Cooper said that he would provide those contracts and
14 correspondence regarding Warner's trade press articles
15 to the CRT, to Mr. Garrett, or to anybody else who wants
16 them. And I would like to say that the Music Claimants
17 would like to receive a copy of whatever he provides, as
18 well.

19 MR. GARRETT: Mr. Chairman, I hope the record
20 is clear that I had requested Mr. Cooper to provide that
21 information solely to me. I likely will have no objection
22 to Mr. Cooper providing anything to the Tribunal, or to
23 anybody else, certainly not with regard to trade journals.

24 But Mr. Cooper has suggested that there may be
25 some correspondence of a confidential nature between

1 Warner and MPAA, and I would like the opportunity to re-
2 view that, prior to the time that it is made public, to
3 be certain that Warner does not have any objections, or
4 that, to the extent there is confidential information,
5 that it be excised in accordance with the Tribunal's
6 procedures.

7 MR. LANE: Of course we consent to that, Mr.
8 Chairman, we were not implying anything else.

9 CHAIRMAN RAY: I don't believe the Tribunal has
10 requested Mr. Cooper to supply that information to us.
11 So, it would be between you and the parties. And I also
12 agree that I don't believe that the mention of the term
13 "wall-to-wall" qualifies you to cross.

14 (Laughter)

15 MR. LANE: Mr. Chairman, could I have a clarifi-
16 cation?

17 CHAIRMAN RAY: Yes.

18 MR. LANE: My understanding is you've ruled --

19 CHAIRMAN RAY: We did?

20 MR. LANE: You have ruled that all of the informa-
21 tion concerning programs not represented by MPAA was not
22 required to be put into the record. That was the ruling
23 earlier.

24 CHAIRMAN RAY: Right.

25 MR. LANE: Now, you have suggested just now --

1 CHAIRMAN RAY: I did not suggest that, I did
2 not -- I mean, I said at this time.

3 MR. LANE: You said you didn't make any deter-
4 mintion, and my understanding is that you did make a
5 determination.

6 CHAIRMAN RAY: We have not made a determination
7 as to whether we are going to reconsider our ruling, as
8 it relates to these two programs, because we have not had
9 the chance to discuss whether we think it is important,
10 or not.

11 MR. LANE: Well, Mr. Chairman, I would like to
12 know what the new grounds are that you would have of
13 bases for making --

14 CHAIRMAN RAY: You will know that, if we decide
15 to do that.

16 MR. LANE: I would like to have a chance to know
17 the new grounds, and to have a chance to respond to those
18 grounds.

19 CHAIRMAN RAY: Absolutely.

20 Off the record.

21 (Discussion off the record)

22 CHAIRMAN RAY: Back on the record.

23 Mr. Lutzker.

24 CROSS-EXAMINATION

25 BY MR. LUTZKER:

1 Q Allen, have there been any changes in the Nielsen
2 Study between 1983 to 1984?

3 A Between 1983 and 1984?

4 Q In the methodology?

5 A No, it is essentially identical -- the same
6 methodology used in both years.

7 Q In terms of the selection of the stations, you
8 indicated and your testimony indicates that there is a
9 cutoff of 100,000 cable households for a six-month period,
10 200,000 in the first and second semi-annual periods com-
11 bined, and that's the way the stations identified in
12 Exhibit 3 are selected?

13 A In effect, the second criteria is the ruling
14 one, and that is the 200,000 in the first and second
15 combined.

16 Q So, if a station has 200,000 -- has access to
17 200,000 subscribers on a distant basis, it is included in
18 the survey, and if it doesn't it is out of the survey?

19 A With the exceptions that have been noted in prior
20 years, and that is that we have excluded the Canadian
21 stations, we have excluded subscription television stations.
22 And we have also, in terms of the selection, taken note
23 of whether or not there are Nielsen data available for
24 a station.

25 Q In connection with discovery you provided

1 Multimedia the break out --

2 MR. LUTZKER: I will give you the page, which
3 we will offer as Multimedia Exhibit 2-X.

4 CHAIRMAN RAY: Mr. Lane, is this the one that
5 was originally 1-X of yesterday?

6 MR. LANE: I think so.

7 CHAIRMAN RAY: Now this is Exhibit 2-X.

8 (Whereupon, the document was
9 marked for identification as
Multimedia Exhibit 2-X)

10 MR. LUTZKER: Just for background, this has
11 been introduced and was objected to in terms of cross-
12 examination yesterday.

13 BY MR. LUTZKER:

14 Q Were you the sole party that prepared this
15 listing of stations?

16 A The listing was prepared for us by Cable Data
17 Corporation, Tom Larson's organization. It was supplied
18 to us in this form, I reviewed the list and determined the
19 cutoff point and the stations to be included in the sample.

20 Q Did anyone else review the list?

21 A It was done jointly, but it was my decision, Mr.
22 Lutzker.

23 Q Jointly with whom?

24 A I am sure that Marsha was there when I reviewed
25 the list, and possibly Tom Larson, as well, but their

1 participation was of minimal input, in terms of the pur-
2 pose for which I was reviewing this.

3 Q I have only two questions, and just as a matter
4 of clarification. The number 25 at the margin, which is
5 I understand your writing?

6 A Yes.

7 Q There are two stations that I just want to
8 question you about, WBNB, Charlotte-Amaly, Virgin Islands;
9 and WBBM, Chicago.

10 A Yes.

11 Q Both of them appear in the listing in the second
12 column to have -- the second set of columns, under Total
13 Subscribers, to have in excess of 200,000 and they are
14 not included, could you just explain --

15 A Yes, I made it very clear when I was asked a
16 question by Mr. Lane earlier, that the selection criterion
17 related to full-time distant carriage by Form 3 cable
18 systems, and the figure for WBBM, Mr. Lutzker, on a full-
19 time basis is under 200,000.

20 Q I understand that. Has the full-time been a
21 criteria that has been applied consistently?

22 A Yes, sir. And with respect to Charlotte Amaly
23 you asked about that one, too.

24 Q Yes, I did. In general, looking at this
25 particular page, although you are probably familiar with

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1 the balance of the material, the number of subscribers
2 under the All Distant and the Full-Time are, if not
3 exactly the same, they are very close to being the same,
4 is that your understanding?

5 A In many instances, there are some instances
6 where there are very large differences. These differences
7 were greater in earlier years than they were in 1984.
8 Just to expand on that with one sentence, prior to --
9 in prior years cable systems were allowed to carry certain
10 stations on a late night basis only. In other words,
11 after normal sign-off of the local stations, and in those
12 instances, particularly, for example, WCBS in New York,
13 would have a very, very large number of distant subscribers,
14 but on a part-time basis and a relatively small number
15 on a full-time basis.

16 Q And what is the rationale for distinguishing
17 between full-time and part-time?

18 A Exactly what I just told you --

19 Q For purposes of your study?

20 A Exactly what I just told you, sir, and that is
21 that the part-time distant signal -- stations which are
22 carried on a part-time basis as a distant signal, normally
23 the part-time is in fringe periods, outside the scope of
24 the Nielsen Study.

25 The other thing is if it is not a full-time

1 distant signal, it is difficult for us to evaluate the
2 Nielsen material.

3 Q Would that be true with respect to WBBM in the
4 1984 time period?

5 A No, WBBM is not included in the sample simply
6 because you neither have a cutoff criterion and failed
7 to meet that cutoff criterion.

8 Q And that Charlotte station?

9 A The Charlotte Amaly station there are no Nielsen
10 data available for programs broadcast by WBNB in the
11 Virgin Islands.

12 Q In connection with the change in viewing between
13 1983 and 1984, you indicated there were -- your earlier
14 testimony suggested a gain of 200 million?

15 A That's correct.

16 Q Do you recall what the number was in 1983?

17 A It is stated in my testimony, the 1983 number,
18 I believe, is stated in my testimony -- (perusing document)
19 -- if it not, the difference -- you will see at the bottom
20 of page 3 it says, "It should be noted that MPAA-represent-
21 ed claimant viewing hours has increased from 2.2 billion
22 in 1983, to 2.4 billion in 1984".

23 Q In 1983 your original statement indicated 2.217
24 billion --

25 A Pardon me?

1 Q Your statement in 1983 indicated 2,217,000,000.

2 A That is 2.2 billion.

3 Q And the current number is --

4 A 2.397 I believe, billion, which I believe is
5 2.4 billion.

6 Q The current number is 2.397?

7 A The number is very close to that -- 2.381.

8 Q And the difference -- to be a little more precise,
9 the difference between '84 and '83 is how many?

10 A Just using rounded numbers 2.2 and 2.4, and
11 for me the difference is 200 million.

12 Q In some instances you are particularly precise
13 about numbers and in some instances you are rounding
14 them off. I would just like for you to state for the
15 record what the difference is between the number of distant
16 households --

17 CHAIRMAN RAY: Do you have a calculator with
18 you, Mr. Cooper?

19 THE WITNESS: I have a calculator -- would you
20 give me my number for 1983, please?

21 BY MR. LUTZKER:

22 Q 2,31 --

23 A Let me put this one in first --

24 CHAIRMAN RAY: As I recall, NAB's calculator
25 gives a higher number.

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1 (Laughter)

2 MR. STEWART: I have started using my fingers
3 now.

4 THE WITNESS: I have 2381.6 -- Fritz Attaway,
5 in my office by the way, calls this the numbers machine.
6 And I like that.

7 BY MR. LUTZKER:

8 Q 2217.

9 A 2217 -- the difference is 164,600,000.

10 Q As a percentage of the total, the 164 million
11 is approximately what percent?

12 A 6.9 percent.

13 Q Does Nielsen provide MPAA with verification of
14 the data as it does dealing with statistical range for
15 the ROSP material? I mean, this material you have gone
16 over in the past -- in terms of ROSP they do, and in terms
17 of your study they do not?

18 A In terms of ratings studies they do. The
19 problems deal with the fact that the probable error type
20 of statistics that are furnish relate to a particular number
21 of broadcasts over a particular period of time. And here
22 we are dealing with hundreds of thousands of broadcasts
23 over a longer period of time, on multiple stations.

24 And the other thing that I have said before, and
25 I will say it again, and then walk away from it -- is that

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1 the probable error statistics always relates and are
2 meaningful to a perfect sample of 100 percent response,
3 and we don't have that.

4 So, in any event, even if you use the PEs, you
5 would be doing some approximation.

6 Q Just to try and summarize, it could be then
7 that the numbers that you are trying to get in 1983, in
8 fact, were higher than those in 1984 --

9 A And likewise, the number for 1984 could be
10 higher than the one that we have stated.

11 Q Okay. So, based on where we have been in the
12 past, there is no change in that analysis for '84.

13 I had introduced an exhibit again, which I
14 will show you a copy of -- this was introduced yesterday
15 as Multimedia Exhibit 1-X. (Handing)

16 Is this a document that you are at all familiar
17 with?

18 A (Perusing document) I know that this was
19 furnished to you on discovery. It represents the total
20 household viewing hours for each of the commercial stations
21 in the sample.

22 Q Did you have any role in the preparation of --

23 A Of what?

24 Q Of this exhibit?

25 A No, I did not. I know that it was requested, I

1 know that we supplied it, and I know the source of it.

2 And I have also verified the accuracy of these numbers.

3 Q In this case there might have been some confusion
4 based on the request. As I understand it, that document
5 provides information for the total sample, as opposed to
6 those programs in Exhibit 4, is that correct?

7 A These are the total household viewing hours of
8 each station, including local programs.

9 Q Including local, sports and others. The actual
10 discovery request really was designed to elicit the numbers
11 only as related to Exhibit 4 material. And that might
12 have been a matter of --

13 A Well, I didn't prepare this. If that was your
14 wish we could have provided it to you and would have been
15 happy to.

16 Q And I will ask you now if you can amend that
17 exhibit to provide the viewing information by stations
18 within Exhibit 4 data, as opposed to the --

19 A For all syndicated series and movies, is that
20 correct?

21 Q For syndicated series -- for the programs that
22 you are making a claim for, a breakdown on a station-by-
23 station basis.

24 A I don't think I can do that -- I can't do that.
25 We do not have such data.

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1 Q Do you have any data as to the percentage of
2 viewing hours attributable to WTBS?

3 A On what basis?

4 Q Programming that is pure on WTBS?

5 A From our claim?

6 Q Yes, from your claim?

7 A No, I don't have such a tabulation. I can
8 furnish you, and will be happy to furnish you, because
9 I know we have that, of the figures for total syndicated
10 series and movies on each one of these stations. And
11 since we are dealing --

12 Q I think that is what I am asking --

13 A I thought that you were asking in connection
14 with the programs that I have listed in Exhibit 4.

15 Q This is what you have already provided, the
16 total --

17 A These are total household viewing hours for
18 all programs on that station.

19 Q So the total syndicated series would be the
20 bottom line, the 2400 number -- the bottom line number
21 which would include -- that is referred to in your amended
22 testimony, it would be the 2478 figure?

23 A All right, let me throw a couple of numbers in
24 --the total of all numbers shown on your exhibit, Mr.
25 Lutzker, on 1-X, 2,975,151,643.

1 The total for the MPAA-represented claimants
2 is 2,381,600,000. Which is -- the difference then --
3 there are some 500 million that relates to all other
4 programs, including sports, local.

5 Q And you can provide the percentages as regards
6 -- you have already provided the 29. I didn't want the
7 29, I wanted the 2.38. You can provide the information
8 to the stations on 2.38?

9 A I cannot, that's the point I was making to you.

10 Q What can you provide it on, other than what
11 you have here?

12 A I told you what I can provide. I can provide
13 for you, in terms of the tabulation we have, the totality
14 of syndicated series and movies, household viewing hours
15 on each one of these stations, but that will include not
16 only the MPAA-represented claimants' programs, but all
17 other syndicated series and movies. That we can do.

18 Q Okay, then I will ask you to do that.

19 A And it will vary because of these changes we
20 have talked about, but it will be around the 2.5 billion
21 mark.

22 Q That's fine, that's all I want.

23 A That's what you will get.

24 MR. LUTZKER: I have no further questions.

25 CHAIRMAN RAY: Mr. Cooper, what was subscriber

1 cutoff point in '83, I don't recall? Was it 95?

2 THE WITNESS: No, it was probably -- I really
3 don't know, but I would say close to that.

4 CHAIRMAN RAY: Why did you change the cutoff
5 point to --

6 THE WITNESS: As I have expressed earlier,
7 Commissioner, there is a limitation on the number of
8 stations which we can include in the sample, from a cost-
9 effective standpoint. So, we then make this cutoff after
10 viewing the data for each year.

11 In other words, I am not in the process of making
12 a similar cutoff determination for the 1985 study, but it
13 is done primarily taking that into account.

14 Incidentally, I had the advantage, Mr. Lutzker,
15 of seeing this table yesterday. And I did a little cal-
16 culation, I thought it was fun. There is one station on
17 here WMUR in Manchester, New Hampshire, that station had,
18 I believe, 55,000 household viewing hours total, that
19 is full-time, Nielsen basis, 55,000 hours. That represents
20 two-thousandths of one percent of the total -- of all hours
21 of all the viewing hours of distant signals in the sample.

22 If we were to pick up Manchester as the total
23 sample, we would need 50,000 stations to reach 100 percent,
24 50,000. Unfortunately, there aren't that many, there are
25 only about 664 television stations on the air.

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1 I mention this only from the standpoint of the
2 fact that it is not the number of stations that is signi-
3 ficant in this situation, it is their retransmittal as
4 distant signals.

5 CHAIRMAN RAY: Thank you.

6 You are entitled to another question, because
7 of the comment.

8 MR. LUTZKER: No.

9 CHAIRMAN RAY: NAB.

10 MS. WILSON: I will be very brief.

11 CROSS-EXAMINATION

12 BY MS. WILSON:

13 Q Mr. Cooper, I am showing you Program Suppliers
14 1983, Phase II Exhibit 3. (Handing) Did you sponsor this
15 in the 1983, Phase II direct case?

16 A (Perusing document) I would have sponsored this
17 exhibit, yes.

18 Q Would you turn to the last few pages and read
19 into the record for me the total number of MPAA-represented
20 series, specials and movies on that list?

21 A The total number?

22 Q Yes, that's right.

23 A The number shown here is 6,008.

24 Q And could you also read into the record for me
25 the number of the last program with a viewing greater

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1 than zero on that list?

2 A Zero viewing hours, is that what you mean, Sandy?

3 Q That's correct.

4 A I believe that is number 5,637 -- 5,636.

5 MS. WILSON: I am going to introduce into the
6 record at this point 1984 NAB Exhibit II-3-X.

7 (Whereupon, the document was
8 marked for identification as
NAB Exhibit II-3-X.)

9 BY MS. WILSON:

10 Q Mr. Cooper, based on the changes that you gave
11 us earlier --

12 CHAIRMAN RAY: If there is no objection, this
13 will be accepted into the record.

14 BY MS. WILSON:

15 Q We have incorporated into this exhibit some of
16 the changes that you gave this morning. I was making
17 simple calculations, and simply what we have done is
18 subtracted from the 1984 column 78 programs that you
19 subtracted today, to take the number from 5,874 down to
20 5,796. And the next line over we have subtracted the
21 69 figure that you gave us earlier today, to get the number
22 from 5,334 down to 5,275.

23 A I see what you have done.

24 Q Now, it is true, isn't it, that this exhibit
25 proves that there has been a decline in the total number

1 of programs represented by MPAA from 1983 to 1984?

2 A It indicates that the number of programs that
3 -- which are represented people is lower.

4 Q And the decline is what number, could you read
5 that into the record?

6 A The problem I have is that I don't know whether
7 the 1983 figure has a similar kind of correction that
8 we have now inserted for the 1984 figures, in terms of
9 the programs which were dropped. I think that the number
10 as I have testified in 1983, is probably within a 100.
11 But yes, I would agree with you, that the data that we
12 have submitted suggests a decline in the number of pro-
13 perties for which our MPAA claimants have a claim.

14 MS. WILSON: I have no further questions.

15 Thank you.

16 CHAIRMAN RAY: I have one question.

17 Mr. Cooper, you admit that this possibly is a
18 decline in the number of programs, or is that reflective
19 in a decline in the number of viewing hours?

20 THE WITNESS: Absolutely not. The number of
21 viewing hours, as I testified earlier, rounded off is an
22 increase of 200 million. And apparently I have now been --
23 on a more precise basis it was only about 170 million.

24 CHAIRMAN RAY: Redirect?

25 MR. LANE: I have no redirect.

1 CHAIRMAN RAY: I can't believe it.

2 Mr. Cooper, thank you very much for coming before
3 us. You may be excused. And you caught me unprepared for
4 the scheduling for rebuttal.

5 Off the record, please.

6 (Discussion off the record)

7 CHAIRMAN RAY: Back on the record.

8 Thursday and Friday of next week we will have
9 NBC/Worldvision. However, I believe, Mr. Garrett, was
10 there some unfinished testimony in the Warner direct case?
11 Wasn't Mr. Cooper going to appear, Mr. Lane?

12 MR. LANE: I wasn't here when the Warner
13 direct case was on, I have no knowledge of --

14 CHAIRMAN RAY: So this is his testimony that
15 we just went through?

16 MR. GARRETT: Yes, Warner's direct case is
17 complete. There are a number of unfinished matters con-
18 cerning the colloquy that Mr. Scheiner and I had with
19 regard to the settlement agreement, with regard to Mr.
20 Cooper's providing certain materials he referred to earlier
21 in his testimony today, and also, with regard to Ms.
22 Kessler providing certain information to the Tribunal.

23 CHAIRMAN RAY: I think probably what -- I remember
24 now, we said we would allow Mr. Cooper to present his
25 testimony in the Warner, which he just did, at a later date.

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1 MR. GARRETT: That's correct.

2 CHAIRMAN RAY: All right, we will adjourn --

3 MR. GARRETT: I don't want to talk to a hungry
4 crowd here, but just very briefly, Mr. Chairman, with
5 regard to our request for the Nielsen data concerning
6 Night Tracks and the other shows. I want to point out,
7 Mr. Chairman, there is a fundamental distinction between
8 what we have requested and the matter that had previously
9 been resolved by the Tribunal.

10 The MPAA had resisted giving information that
11 dealt with programs not being claimed by MPAA, and had not
12 been claimed by Multimedia, and had not been claimed by
13 NAB, had not been claimed by any party here. The informa-
14 tion that we are requesting deals with programs for which
15 Warner is asserting a claim.

16 I assume that I am free to make a motion for the
17 Tribunal to reconsider its ruling on the objection raised
18 by Mr. Lane, and I assume the Tribunal is free to recon-
19 sider that motion as well.

20 MR. LANE: Mr. Chairman, I would like to point
21 out that the earlier objection went to all programs that
22 were not in the MPAA claim, which included programs repre-
23 sented by Multimedia, and included programs represented
24 by NAB, and included any other programs claimed by any
25 other parties, as well as unclaimed programs.

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1 CHAIRMAN RAY: This is what I am going to check
2 and see, you may be correct.

3 MR. GARRETT: The point is, Mr. Chairman,
4 viewing data was indeed supplied with regard to Multi-
5 media's programming and also NAB's claim.

6 CHAIRMAN RAY: Would you like to make a motion
7 right now for reconsideration?

8 MR. GARRETT: As a matter of fact, Mr. Chairman,
9 I would not. I would make it in writing, if the Tribunal
10 would permit that.

11 CHAIRMAN RAY: We will recess until next Thurs-
12 day at 9:30 at Postal Rate, at 1333 H Street.

13 (Whereupon, the hearing in this matter was
14 adjourned at 12:25 p.m., to reconvene on Thursday,
15 November 6, 1986 at 9:30 a.m.)
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C E R T I F I C A T E

This is to certify that the foregoing transcript
In the matter of:

Cable copyright Royalty Distribution--Phase II

Before:
Copyright Royalty Tribunal

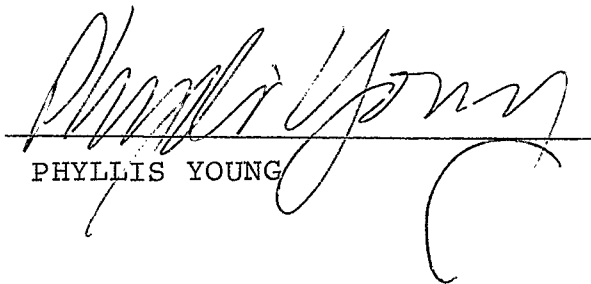
Date:

31 October 1986

Place:

1111 20th Street, N.W.
Washington, D.C.

represents the full and complete proceedings of the
aforementioned matter, as reported and reduced to type-
writing.



PHYLLIS YOUNG

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MOTION PICTURE ASSOCIATION
OF AMERICA, INC.
1600 EYE STREET, NORTHWEST
WASHINGTON, D. C. 20006
(202) 293-1966

MARSHA E. KESSLER
CABLE COPYRIGHT COORDINATOR

November 4, 1985

M E M O R A N D U M

TO: Program Supplier Claimants for 1984 Cable Copyright
Royalties

FROM: Marsha E. Kessler *Marsha E. Kessler*

RE: Representation of Your Company's Claim

By way of a memorandum dated September 20, 1985, Allen Cooper offered your organization MPAA representation of your 1984 claim for cable copyright royalties. We enclosed an Agreement form which we requested that you sign and return to us by October 11, 1985.

We have not yet received a response from your organization. If you wish MPAA to represent your company, would you please sign and return the Agreement to us immediately. If you do not desire MPAA representation, we would appreciate your informing us of your decision.

There is a cycle of events associated with the project that ultimately results in the distribution of royalties to MPAA-represented claimants. The project proceeds in stages, some of which include various exchanges of information between our office and yours. The companies which have responded are now well into the next stage of the project. I encourage you to take appropriate action without further delay so we can all get on with the work at hand. A second copy of the referenced memorandum and a blank Agreement form are enclosed.

In the meantime, if you have any questions or need any further information, please feel free to get in touch with me. I will be pleased to help you in whatever way I can.

Enclosures
cc: Allen Cooper

AGREEMENT

In consideration for the administrative processing of 1984 funds allocated by the Copyright Royalty Tribunal to "Program Suppliers" under 17 U.S.C. 111(d)(5)(A), the undersigned hereby agrees as follows:

(1) To accept the methodology for distribution to "Program Suppliers" set forth in a letter dated September 20, 1985 from MPAA Vice President Allen R. Cooper, attached hereto and incorporated by reference;

(2) To advise the MPAA by a date to be specified of any properties erroneously attributed to the claimant's organization, i.e. programs with respect to which the claimant was neither the copyright owner nor the authorized agent of the copyright owner throughout 1984, and further to accept payment only for royalties correctly attributed to the undersigned claimant's properties;

(3) That the MPAA Copyright Royalty Distribution Office is designated to establish such structure and operating procedures as it deems necessary to accomplish its purpose of careful, prompt and accurate distribution of funds received from the Copyright Royalty Tribunal;

(4) That, upon receipt, any sum received from the Copyright Royalty Tribunal will be deposited in an interest-bearing account by the MPAA Copyright Royalty Distribution Office and that it will be kept under the control of this office between the time of receipt and distribution;

(5) To have deducted from its share, as determined in paragraph 1, its aliquot share of the expenses associated with prosecuting "Program Suppliers" claims before the Copyright Royalty Tribunal, Courts of Appeal, and out-of-pocket expenses incurred by Motion Picture Association of America;

(6) That neither Motion Picture Association of America nor its officers, agents, or employees shall be liable in any manner to the undersigned or to any person, firm or corporation for any act or omission on the part of its officers, agents or employees in the execution of the terms of this agreement;

(7) That should MPAA be promptly notified in writing of a dispute between MPAA-represented claimants concerning the legal ownership of particular programs, the MPAA Copyright Royalty Distribution Office will have neither authority nor responsibility to resolve such matters but rather will segregate any undistributed funds relating to the disputed properties and hold such funds in an interest-bearing escrow account until notified of a final resolution of such dispute by the parties directly involved.

ACCEPTED AND AGREED:

FOR THE CLAIMANT:

COMPANY: _____

BY: _____

DATE: _____

RECEIPT ACKNOWLEDGED:

FOR MPAA

BY: _____

DATE: _____



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.

1600 EYE STREET, NORTHWEST
WASHINGTON, D. C. 20006
(202) 293-1966
February 4, 1986

Ms. Marie Simm
A.C. Nielsen Company
375 Patricia Avenue
Dunedin, FL 33528

Mr. Thomas Larson
Cable Data Corporation
6704 Rannoch Road
Bethesda, MD 29817

Re: Program Classification -- Special Study

Dear Marie and Tom:

As you know, we at MPAA have recently reviewed the guide for the categorization of programs that appear in our annual special studies. The review has resulted in a revision to some of the program types. A copy of the revised guide is enclosed for your use.

Category 6 -- minor sports -- has been eliminated completely. Programs previously typed "minor sports" will be classified as either "local," "syndicated series/specials," or "other" as appropriate.

I will be out of the office until February 18th, so if you have any questions regarding the revised definitions, Allen will be pleased to help you in whatever way he can.

Marie, I will not have time to review the boilerplate until after I return. I will try to get it back to you as soon as possible.

Let me know what you think of the revisions.

Sincerely,

A handwritten signature in cursive script, appearing to read "Marsha".

Marsha E. Kessler

MEK/jab
Enclosure
cc: Allen Cooper

PROGRAM CATEGORIZATION OF NON-NETWORK TELEVISION PROGRAMS

1. LOCAL

Programs produced/originated uniquely for a single station or for a single group of commonly-owned stations and not licensed to or broadcast by any other station.

Some examples of local programming:

- a. Pre- and Post- game sports programs aired adjacent to a sporting event. (See Category 5) Such a program might consist of local station personalities interviewing managers/players of professional and college teams. e.g. "The Joe Gibbs Show" (WDVM, Washington, DC).
- b. Locally-produced news
- c. Public affairs programming
- d. Broadcasts of local church services

Some examples of programming NOT to be classified local:

- a. Sporting events (See Category 5)
- b. Programs in which the amount of "local content" varies from program to program, e.g. "Evening Magazine," "PM Magazine," "Romper Room," non-news programs utilizing pre-recorded material such as cartoons or short films, etc. Programs of this type are series (Category 2).
- c. Any programming listed in the BIB, ROSP, SPA, etc.

2. SYNDICATED SERIES AND SPECIALS

A program airing on a U.S. commercial station must satisfy only one of the following criteria in order to be classified as a syndicated series/special.

- a. The program is listed in any of the following publications:

REVISED 1/86

1. The BIB Book (Series, Serials and Packages published by Broadcast Information Bureau).
 2. The ROSP (Report on Syndicated Programs published by A.C. Nielsen).
 3. The SPA (Syndicated Program Analysis published by Arbitron).
- b. The program is produced/originated by one broadcast station and is licensed to one or more other stations which are not commonly owned/controlled, for financial consideration (cash, barter, etc.).
- EXCEPTION:** Programs broadcast only by commonly owned stations are considered "local".
- c. The program has a history as a syndicated property, i.e. it has been aired by or licensed to a broadcast station other than a commonly-owned station. (Care should be taken that multiple listings of one title actually represent the identical program/series, since some totally unrelated shows may carry the identical (or very similar) title.
- d. The program has been offered for syndication as manifested by inclusion in industry publications, in industry sales/convention literature, etc. Other creditable documentary material will be considered on a case by case basis. Nielsen will continue to be the final judge of whether such documentation proves the program was "syndicated."
- e. Syndicated "specials" -- programs other than movies or devotional series, are included in this category.

3. **DEVOTIONAL SERIES**

Syndicated programs that are produced for/by religious institution or are of a primarily religious theme.

Usually, these programs are clearly identified in the ROSP and SPA as "Devotional".

Some examples of devotional programming:

- a. PTL Club, 700 Club

- b. Old Time Gospel Hour
- c. Rev. David Terrell Revival, (listed in SPA), Kenneth Copeland, Jimmy Swaggart Show

4. MOVIES
This category includes all movies.

5. SPORTS

Play-by-play coverage of professional MLB baseball, NBA basketball, NASL soccer, NHL hockey, NFL football, NCAA basketball, and NCAA football.

Some examples of major sporting events:

- a. Mets Baseball
- b. Bullets Basketball
- c. NASL Soccer
- d. Islanders Playoff
- e. Metro Conference Basketball
- f. Notre Dame Football

6. OTHER

Otherwise unidentifiable programs that do not fit in any of the categories given above. The category might include "Filler," "Rain Delay," foreign language programs on non-specialty stations, which cannot otherwise be identified, all telethons, coverage of political events, parades, "TBA," etc.

THIS CATEGORY IS THE "DEFAULT" CATEGORY. Programs for which no information is available should be typed "other."

7. PROGRAMMING ON FOREIGN-LANGUAGE "SPECIALTY" STATIONS

8. PROGRAMMING ON NONCOMMERCIAL EDUCATIONAL STATIONS

9. CANADIAN-ORIGIN PROGRAMMING ON CANADIAN BROADCAST STATIONS



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.
1600 EYE STREET, NORTHWEST
WASHINGTON, D.C. 20006
(202) 293-1966

MARSHA E. KESSLER
CABLE COPYRIGHT COORDINATOR

June 3, 1986

Mr. Tom Larson
Cable Data Corporation
6704 Rannoch Road
Bethesda, MD 20817

Ms. Marie Simm
A.C. Nielsen Company
375 Patricia Avenue
Dunedin, FL 33528

Dear Tom and Marie:

In its final decision regarding the distribution of 1983 Phase II cable copyright royalties, the Copyright Royalty Tribunal made the following observations regarding MPAA's categorization of the programs in our Special Study:

1. The CRT disagreed with our definition of syndicated series/specials.
2. The Tribunal felt we unfairly disadvantaged other claimant groups by placing parades, political events, telethons, etc. in the "Other" category.
3. The Tribunal indicated we should categorize the programming on the foreign language stations.

In light of these observations, we asked the CRT to provide us with some guidance with respect to our categorization so that these issues would not surface in the 1984 distribution proceedings. The Tribunal provided us with the requested direction, and while we find their definitions confusing, we have no choice but to comply as best we can. We have revised our categorization guide accordingly. You will find the new definitions attached.

Highlights of the revisions relate to changes in the definitions for local and syndicated programs; the elimination of the category for programming on the foreign language stations; and a restriction on the types of programming that will be included in the "Other" category.

As per the CRT, "Local programs are programs licensed to/produced by [for] and broadcast by a single [commercial] broadcast station during the calendar year in question, and not broadcast by any other [commercial] station." The bottom line consideration for inclusion in "Local" is broadcast during the

calendar year by one and only one commercial station. A program broadcast by a station in our sample and any other station -- in or out of our sample -- is not "Local."

The Tribunal defined syndicated programs as series and specials "licensed to/produced by and broadcast by two or more [commercial] broadcast stations during the calendar year in question." Again, the overriding consideration is broadcast by a minimum of two commercial broadcast stations, regardless of whether they are in our sample. Marie, Allen has suggested that you use your Nielsen "dictionaries" as a source for identifying syndicated programs, as the Tribunal has defined them.

The "Other" category will be used only for "nameless programming," e.g. "TBA", "Rain Delay," "Filler," and the like.

Tom and Marie, I realize these changes will require additional time, staff, re-training etc. and I apologize for that. Please let me know if you have any questions about the enclosed revisions. If you need help in re-evaluating your data bases, please let us know and we will be pleased to supply whatever assistance you need.

In the meantime, please keep me apprised of your progress.

Regards,



Marsha E. Kessler

MEK/jab

Attachment

cc: Allen Cooper
Fritz Attaway
Dennis Lane
Don Koehler

PROGRAM CATEGORIZATION OF NON-NETWORK TELEVISION PROGRAMS

1. LOCAL

All programs broadcast by only one commercial television station and produced by that station or by others for broadcast exclusively by that station during the relevant calendar year.

Nielsen should use its best efforts to determine from its data whether or not the program was broadcast by only one or by more than one commercial station during the calendar year, regardless of whether the station(s) were designated for the Special Study sample.

No programs identified as having been broadcast by more than one commercial station or by any of the noncommercial educational stations are to be classified "Local". All such programs are either to be classified as "Syndicated Series and Specials," "Devotional Series," "Movies", "Sports," or "Other" (as defined below), or, if appropriate, placed in the noncommercial educational station category.

Programs such as parades, telethons, political events, etc., as well as programs that cannot be positively assigned to other categories are included in the "Local" category, as long as broadcast was by a single commercial station.

2. SYNDICATED SERIES AND SPECIALS

All series and specials actually broadcast by any two or more commercial stations during the calendar year.

Excluded are programs categorized as "Local" (as defined above), "Devotional Series," "Movies," "Sports," and "Other" (as defined below), as well as all programs on the noncommercial educational stations.

Nielsen should use its best efforts to determine that each program placed in this category was in fact broadcast by (any) two or more commercial stations, regardless of whether the stations are designated for the Special Study sample.

REVISED 6/86

3. DEVOTIONAL SERIES

Syndicated programs that are of a primarily religious theme.

4. MOVIES

This category includes all movies.

5. SPORTS

Play-by-play coverage of professional MLB baseball, NBA basketball, NASL soccer, NHL hockey, NFL football, NCAA basketball, and NCAA football.

6. OTHER

Untitled programs that cannot be assigned to any of the categories given above. The category will include "Filler," "Rain Delay," "TBA," etc.

7. PROGRAMMING ON NONCOMMERCIAL EDUCATIONAL STATIONS



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.
1600 EYE STREET, NORTHWEST
WASHINGTON, D.C. 20006
(202) 293-1966

August 18, 1986

MARSHA E. KESSLER
MANAGER, CABLE COPYRIGHT

Tom Larson
Cable Data Corporation
6704 Rannoch Road
Bethesda, MD 20817

Marie Simm
A.C. Nielsen Company
375 Patricia Avenue
Dunedin, FL 33528

Re: 1984 Special Nielsen Study -- WTBS

Dear Tom and Marie:

We recently provided Bob Ross of Turner Broadcasting with both our most recent program categorization rules and a listing of the titles and broadcast information of WTBS programs appearing in our 1984 Special Study. I asked him to review the programs and to advise us if he saw any problems with the categorization.

Mr. Ross recently provided me with the results of his review in a telephone conversation. The following programs were produced by WTBS and broadcast only by WTBS. They were either not offered in syndication or efforts to syndicate were not successful. They should therefore be categorized "local:"

24 HOURS DAYTONA
AM MUSIC TRACK (America's Music Tracks)
BETWEEN LINES {Between the Lines)
FREEMAN-PORTRT } "Portraits of Power" hosted by Sandy
FREEMN MD-EAST } Freeman of CNN.
✓GOOD NEWS (hosted by WTBS station personality Liz Wickersham)
NIGHT TRACKS
NT CHARTBUSTER
✓R 'SIDE-RD (same as RIVERSIDE 500)
STROHS REPORT } As in "Coors Sports Page," Strohs was the
STROHS RPT } sponsor.

There are two programs currently typed local that should be reclassified as syndicated.

✓| AM QTR HORSE (World Championship Quarterhorse Show)
| OPN-GTS-TROY (Open The Gates of Troy)

According to Mr. Ross, the American Quarterhorse Assn. (AGHA) purchased the air time to broadcast the program. I spoke with a woman named Audrey in the Public Relations Department at

AQHA who told me the show was produced, edited, etc. by AQHA and that it was placed on WTBS only. Under these circumstances, despite the fact it was broadcast by only one station, we believe the program can be classified as a syndicated series.

At this time the only piece of information available regarding "Open The Gates of Troy" is that Mr. Ross indicated the program was not produced by WTBS. I therefore suggest we classify it a series.

If you have any questions regarding this information, please let me know.

Sincerely,



Marsha E. Kessler

MEK/jab

cc: Allen Cooper
Dennis Lane
Bob Ross



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.
1600 EYE STREET, NORTHWEST
WASHINGTON, D. C. 20006
(202) 293-1966

MARSHA E. KESSLER
CABLE COPYRIGHT COORDINATOR

October 11, 1985

M E M O R A N D U M

TO: MPAA-Represented Program Supplier Claimants for Calendar
Year 1984 Cable Copyright Royalties

FROM: Marsha E. Kessler *Marsha E. Kessler*

RE: 1984 Properties List

We have received your company's signed representation Agreement and are returning an executed copy for your files. We welcome you under the MPAA umbrella!

As promised in our memorandum of September 20, 1985, attached is a copy of the revised "Guide to MPAA and Cable Copyright Royalty Distribution." Please read through it very carefully. If you have questions regarding the contents, please call me and I will be more than pleased to discuss our policies and procedures with you.

Work is underway on the 1984 Special Nielsen Study upon which MPAA will base the distribution of royalties to the claimants we represent. At this point, we need your cooperation.

The 1984 Study will gather data pertaining to a total of 131 sample stations, including 103 U.S. commercial stations, 20 U.S. non-commercial educational stations and 8 Canadian stations. For purposes of calculating percentage allocations to our represented companies, only data from the U.S. commercial stations will be used. Data from the educational and Canadian stations will be used as evidentiary material in Program Suppliers' "Phase I" case before the Tribunal. The Special Study will provide us with program and viewing data for six measurement cycles (4 weeks each in January, February, May, July, October and November).

Attached you will find a list of the 103 sample stations whose data will be the basis for calculating the percentage allocations to our represented claimants. Also attached is a page showing the dates of the 6 measurement periods that will be covered in the 1984 Study.

Would you please, no later than November 29, 1985, send me a list of your company's properties for which you are claiming royalties in the 1984 distribution and that you have reason to believe aired on any of the sample stations during the measurement periods. We now represent over 80 companies, so it would be a tremendous help if your list were submitted as follows:

1. Prepare separate lists for series and features.
2. Arrange the lists in alphabetical order by property.
3. Use the following format (omitting broadcast date and time for series):

Property Market Station Brdcst. Date Brdcst. Time

Also, please call our attention to any special problems or circumstances with respect to your company's titles, for example: in the event two companies distribute the same property, indicate which company has licensed the program to which markets/stations. If you are claiming a movie which is one of several in syndication with the same title (e.g., there are 6 "Romeo and Juliet" features), indicate the release date and cast of your movie.

Every year, companies call me: "Is this list necessary?" "We don't maintain lists with dates and times." "Why do we have to do this, aren't the Nielsen data sufficient?"

Having combed these property lists for several years now, four uses spring immediately to mind:

1. This is the one opportunity I have to annually sharpen my skills as "property maven" and reacquaint myself with what properties are out there and who is claiming for them.
2. Occasionally there are producer/syndicator data missing from our computerized "owner data base." Each year some 3 dozen orphan properties are reunited with their mothers via the aid of your property lists.
3. The lists are excellent sources for identifying conflicting claims for individual properties at an early, rather than 11th, hour.
4. The movie lists that include dates provide me with an "outside" verification mechanism and a means of reviewing work performed by the staff who identify and "code" the movies.

So you see, our request for this information is not without purpose. The lists are put to good use, the bottom line of which is to assure as accurate a distribution as possible, and possibly a higher bottom line figure for you.

Although the 1984 distribution proceedings in all likelihood will not commence until Fall 1986, there is a possibility that the Tribunal will make a partial distribution in February or March 1986. With your cooperation and support, we will have our distribution data base in order by then and will be prepared to send your royalties to you.

In the meantime, thank you for your speedy response to this request. As always, I am available to talk with you should you have any questions or need any assistance.

Attachments (4)
cc: Allen Cooper
Fritz Attaway
Wilner & Scheiner

SAMPLE STATIONS -- 1984 SPECIAL NIELSEN STUDY

<u>MARKET</u>	<u>STATION</u>	<u>CHANNEL</u>	<u>TYPE</u>	<u>MARKET</u>	<u>STATION</u>	<u>CHANNEL</u>	<u>TYPE</u>
Atlanta	WTBS	17	I	Dayton/ Kettering	WKEF	22	N
	WXIA	11	N		WDTN	2	N
	WAGA	5	N		WHIO	7	N
	WSB	2	N	Denver	KWGN	2	I
Baltimore	WBFF	45	I		KUSA	9	N
	WJZ	13	N		KCNC	4	N
	WMAR	2	N		KMGH	7	N
	WBAL	11	N	Detroit	WKBD	50	I
Boston/Cambridge/ Worcester	WSBK	38	I		WXYZ	7	N
	WLVI	56	I		WDIV	4	N
	WBZ	4	N				
	WMUR	9	N	Hartford/New Haven	WVIT	30	N
(Manchester)					WTNH	8	N
Buffalo	WGRZ	2	N		WFSB	3	N
Charlotte	WCCB	18	I	Indianapolis	WTTV	4	I
Chicago	WGN	9	I				
	WFLD	32	I	Johnstown/ Altoona	WJAC	6	N
Cincinnati/ Newport							
	WXIX	19	I	Kansas City,MO	KSHB	41	I
Cleveland/Akron/ Lorain							
	WUAB	43	I	Los Angeles	KTLA	5	I
Columbus					KTTV	11	I
	WBNS	10	N		KMEX	34	I
Dallas/Ft. Worth					KHJ	9	I
	KTVT	11	I		KCOP	13	I
	KXTX	39	I		KABC	7	N
	WFAA	8	N		KCBS	2	N
					KNBC	4	N

<u>MARKET</u>	<u>STATION</u>	<u>CHANNEL</u>	<u>TYPE</u>	<u>MARKET</u>	<u>STATION</u>	<u>CHANNEL</u>	<u>TYPE</u>
Miami	WSVN	7	N	Sacramento/ Stockton/ Modesto	KTXL	40	I
Milwaukee	WVTV	18	I		KCRA	3	N
Minneapolis/ St. Paul	KMSP	9	I		KXTV	10	N
Monterey/ Salinas	KMST	46	N		KOVR	13	N
New York/ Linden/ Paterson/ Newark	WOR	9	I	Salt Lake City	KSL	5	N
	WPIX	11	I		KUTV	2	N
	WNEW	5	I	San Antonio	KENS	5	N
	WNJU	47	I		KMOL	4	N
	WCBS	2	N		KSAT	12	N
	WABC	7	N	San Francisco/ Oakland/ San Jose	KTVU	2	I
	WNBC	4	N		KBHK	44	I
Orlando	WMOD	43	I		KICU	36	I
Philadelphia/ Burlington	WTAF	29	I		KPIX	5	N
	WPHL	17	I		KGO	7	N
	WCAU	10	N		KRON	4	N
	WPVI	6	N	Seattle/Tacoma (Bellingham)	KSTW	11	I
	KYW	3	N		KVOS	12	N
Pittsburgh	WPGH	53	I	Springfield, MA (Holyoke)	WWLP	22	N
Portland, OR	KPTV	12	I		WGGB	40	N
	KGW	8	N	St. Louis	KPLR	11	I
Providence/ New Bedford	WPRI	12	N		KSDK	5	N
	WJAR	10	N	Syracuse	WSTM	3	N
	WLNE	6	N	Tampa/St. Pete.	WTOG	44	I
				Topeka	WIBW	13	N
				Washington, D.C.	WTTG	5	I
					WDCA	20	I

<u>MARKET</u>	<u>STATION</u>	<u>CHANNEL</u>	<u>TYPE</u>
Wheeling/ Steubenville	WTRF	7	N
	WTOV	9	N
Wilkes Barre/ Scranton	WNEP	16	N
	WBRE	28	N
	WDAU	22	N
Youngstown	WKBN	27	N
	WYTV	33	N
	WFMJ	21	N

SWEEP WEEKS
1984 SPECIAL NIELSEN STUDY

January 5, 1984 - February 1, 1984

February 2, 1984 - February 29, 1984

May 3, 1984 - May 30, 1984

July 12, 1984 - August 8, 1984

September 27, 1984 - October 24, 1984

November 1, 1984 - November 28, 1984



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.
1600 EYE STREET, NORTHWEST
WASHINGTON, D.C. 20006
(202) 293-1966

September 26, 1986

MARSHA E. KESSLER
MANAGER, CABLE COPYRIGHT

TO: MPAA-Represented Program Supplier Claimants
FROM: Marsha E. Kessler *Marsha E. Kessler*
RE: Distribution of Cable Copyright Royalties Attributable to
Calendar Year 1984

This memorandum contains several items which require both your immediate attention and a response in our offices no later than Monday, October 6, 1986. Provided all our represented claimants respond in time, MPAA will distribute some \$50 million in cable copyright royalties attributable to calendar year 1984 on October 9, 1986.

Enclosed you will find the following items:

- A computer printout
- A list of orphan series and feature films
- A list of anonymous cartoons
- A Certification Statement
- A list of unresolved conflicting claims

Here is what you have to do:

1. The Printout

The printout lists properties that our research has indicated should be credited to your company. The list is tentative insofar as it is subject to adjustments both for properties erroneously attributed to your company and for any additional properties which we may be able to credit you.

The list does not include properties to which both you and others have asserted a claim. Those titles are listed separately.

Examine each title on the printout for purposes of certifying that your company is entitled to receive royalties for that property.

(Note: For feature films, if any, on the printout, we have included the year of release to help distinguish between multiple films with identical titles.)

(Another Note: In order to facilitate the review of the printout, I suggest you use the property list submitted to MPAA in response to my October 11, 1985 request.)

Send me a separate list of any properties you fail to see on the printout and for which you believe you should receive credit.

2. The Orphans

The orphan list consists of series and feature films for which we were unable to identify the producer/distributor, and consequently were unable to assign to an owner. Please notify us in writing if you believe any of the "orphans" should be credited to your company.

3. The Anonymous Cartoons

This list consists of television stations that broadcast unidentified cartoons under umbrella titles such as "Kartoon Karnival," "Cartoons," etc. Please look over the list to determine if your company licensed cartoons to these stations for broadcast in 1984. If there are stations with which you had such licensing agreements, please advise us in writing of the program/package name, number and duration of episodes, etc. We will do our best to equitably allocate the viewing hours attributable to these programs.

4. The Certification Statement

Having reviewed the printout, orphans and anonymous cartoons, and made appropriate deletions, claims, etc., sign the enclosed Certification Statement and have it notarized.

5. The Unresolved Conflicting Claims

This list identifies titles for which both your company and another company(s) have asserted a claim for royalties. As of now, royalties for these properties, and only for these properties, will be held in escrow pending resolution of these conflicts by the disputants. If your company withdraws its claim for any of these properties, please advise us of such in writing.

Return the printout (with corrections as necessary) and Certification Statement to MPAA. The entire package of materials must be in our offices by close of business Monday, October 6, 1986.

Also by that same date, advise us of any orphans, anonymous cartoons and previously uncredited properties to which you believe your company is entitled.

To summarize (briefly, this time), here is what you have to do:

1. Review the printout. Cross out the properties that do not belong to you.
2. Sign and notarize the Certification Statement.
3. Have the Certification Statement and the (corrected) printout in our office by close of business, Monday, October 6, 1986.
4. By that same date, advise us in writing of any orphans, anonymous cartoons and previously unidentified properties to which you believe your company is entitled.
5. By that same date, advise us of any properties on the "Unresolved Conflicts" list for which your company is not entitled to royalties.

MPAA will not distribute royalties to any company unless we have the signed and notarized Certification Statement and printout (regardless of whether there are corrections).

I know we are asking a great deal from you in a very limited space of time. Please know it is our desire to get your royalties to you as quickly as possible that requires us to establish these deadlines.

If for any reason you have questions, call me immediately. In addition to the number listed on the letterhead, I can be reached after 5:30 p.m. on (202) 293-1972.

Thank you for your understanding, cooperation and speedy response.

Enclosures



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.
1600 EYE STREET, NORTHWEST
WASHINGTON, D.C. 20006
(202) 293-1988

September 26, 1986

MARSHA E. KESSLER
MANAGER, CABLE COPYRIGHT

TO: MPAA-Represented Program Supplier Claimants
FROM: Marsha E. Kessler *Marsha E. Kessler*
RE: Distribution of Cable Copyright Royalties Attributable to
Calendar Year 1984

This memorandum contains several items which require both your immediate attention and a response in our offices no later than Monday, October 6, 1986. Provided all our represented claimants respond in time, MPAA will distribute some \$50 million in cable copyright royalties attributable to calendar year 1984 on October 9, 1986.

Enclosed you will find the following items:

- A computer printout
- A list of orphan series and feature films
- A list of anonymous cartoons
- A Certification Statement

Here is what you have to do:

1. The Printout

The printout lists properties that our research has indicated should be credited to your company. The list is tentative insofar as it is subject to adjustments both for properties erroneously attributed to your company and for any additional properties which we may be able to credit you.

Examine each title on the printout for purposes of certifying that your company is entitled to receive royalties for that property.

(Note: For feature films, if any, on the printout, we have included the year of release to help distinguish between multiple films with identical titles.)

(Another Note: In order to facilitate the review of the printout, I suggest you use the property list submitted to MPAA in response to my October 11, 1985 request.)

Send me a separate list of any properties you fail to see on the printout and for which you believe you should receive credit.

2. The Orphans

The orphan list consists of series and feature films for which we were unable to identify the producer/distributor, and consequently were unable to assign to an owner. Please notify us in writing if you believe any of the "orphans" should be credited to your company.

3. The Anonymous Cartoons

This list consists of television stations that broadcast unidentified cartoons under umbrella titles such as "Kartoon Karnival," "Cartoons," etc. Please look over the list to determine if your company licensed cartoons to these stations for broadcast in 1984. If there are stations with which you had such licensing agreements, please advise us in writing of the program/package name, number and duration of episodes, etc. We will do our best to equitably allocate the viewing hours attributable to these programs.

4. The Certification Statement

Having reviewed the printout, "orphans" and "anonymous cartoons," and made appropriate deletions, claims, etc., sign the enclosed Certification Statement and have it notarized.

Return the printout (with corrections as necessary) and Certification Statement to MPAA. The entire package of materials must be in our offices by close of business Monday, October 6, 1986.

Also by that same date, advise us of any orphans, anonymous cartoons and previously uncredited properties to which you believe your company is entitled.

To summarize (briefly, this time), here is what you have to do:

1. Review the printout. Cross out the properties that do not belong to you.

2. Sign and notarize the Certification Statement.
3. Have the Certification Statement and the (corrected) printout in our office by close of business, Monday, October 6, 1986.
4. By that same date, advise us in writing of any "orphans," "anonymous cartoons" and previously unidentified properties to which you believe your company is entitled.

MPAA will not distribute royalties to any company unless we have the signed and notarized Certification Statement and printout (regardless of whether there are corrections).

I know we are asking a great deal from you in a very limited space of time. Please know it is our desire to get your royalties to you as quickly as possible that requires us to establish these deadlines.

If for any reason you have questions, call me immediately. In addition to the number listed on the letterhead, I can be reached after 5:30 p.m. on (202) 293-1972.

Thank you for your understanding, cooperation and speedy response.

Enclosures

County of

)
)
)
)
)
)
)

State of

**CERTIFICATION OF ENTITLEMENT TO
CABLE COPYRIGHT ROYALTIES
CALENDAR YEAR 1984**

With respect to the syndicated series, specials and/or movies listed in the attached computer printout dated September 26, 1986, I hereby certify that I have examined each and every listed program title. With the sole exception of those I have lined out, I attest that the claimant organization which I represent is entitled to receive cable copyright royalties allocated to the program(s) listed on the attached printout by virtue of being (a) the copyright owner of the program(s) or (b) the authorized agent of the copyright owner.

(Signature)

TYPE OR PRINT:

Name: _____

Title: _____

Company: _____

Date Signed: _____

Subscribed and sworn to before me this _____ day
of _____, 1986.

(Signature)

Notary Public

My commission expires: _____

ANONYMOUS CARTOONS

San Francisco	KBHK
Los Angeles	KCOP
San Jose	KICU
Portland	KPTV
Tacoma	KSTW
Ft. Worth	KTVT
Bellingham	KVOS
Denver	KWGN
Dallas	KXTX
Washington, D.C.	WDCA
Chicago	WFLD
New York	WNYW
Atlanta	WTBS
St. Petersburg	WTOG
Bloomington	WTTV
New Britain	WVIT
Milwaukee	WVTV

ORPHAN SERIES & FEATURE FILMS

<u>Series</u>	<u>Station</u>	<u>City</u>	<u>Movies</u>	<u>Station</u>	<u>City</u>
Al Alberts Showcase	WPVI	Philadelphia	The Bandits	WOR	New York
Bodies In Motion	KSTW	Tacoma	Blind Fists of Bruce	WPHL	Philadelphia
	KTVT	Ft. Worth	Bloody Fists	WPIX	New York
Black Ladies of Song	KTTV	Los Angeles	Bolo	WDCA	Washington, D.C.
Buster and Me	KRON	San Francisco	The Bruce Lee Connection	WPHL	Philadelphia
Changing Family	WOR	New York	Bruce Lee's Secret	WDCA	Washington, D.C.
High School Crazies	WGN	Chicago		WFLD	Chicago
Hodag Country Music Festival	KHJ	Los Angeles		WKBD	Detroit
	KMSP	Minneapolis		WPHL	Philadelphia
	WGN	Chicago	Bruce Lee, We Miss You	WPIX	New York
Kenner Family Classics	KBHK	San Francisco		WFLD	Chicago
	KCOP	Los Angeles		WLVI	Cambridge
	KNBC	Los Angeles		WPHL	Philadelphia
	KTXL	Sacramento		WPIX	New York
	WSBK	Boston	Bruce Lee's Dragon Fights Back	WPHL	Philadelphia
Race For Number One	KABC	Los Angeles	Cantonen Iron Kung Fu	KBHK	San Francisco
	KCRA	Sacramento		WFLD	Chicago
	KRON	San Francisco		WPIX	New York
	KYW	Philadelphia	Chilling ('81 Australia)	WOR	New York
	WABC	New York	The Chinese Connection	WFLD	Chicago
	WBNS	Columbus	Flight of War Witch	WTAF	Philadelphia
	WKBD	Detroit	Judgement From Outer Space	WUAB	Lorain
	WTOG	St. Petersburg	Planet of Slave Girls	WUAB	Lorain
Superstars & Classic Cars	KTTV	Los Angeles	Superdragon	WFLD	Chicago
	KTVU	Oakland		WLVI	Cambridge
	WGN	Chicago		WTTV	Bloomington
	WPIX	New York	Tiger's Claw	WDCA	Washington, D.C.
	WTAF	Philadelphia		WFLD	Chicago
	WUAB	Lorain		WPHL	Philadelphia
Video Look At the Grammy Awards	KMGH	Denver	The True Game of Death	KBHK	San Francisco
	KTTV	Los Angeles		KWGN	Denver
	WFLD	Chicago		WLVI	Cambridge
	WNYW	New York			
	WTTG	Washington, D.C.			
	WXIA	Atlanta			
World of Audubon	WTBS	Atlanta			

Turner Broadcasting System, Inc.

WASHINGTON CORPORATE OFFICE:
1140 CONNECTICUT AVENUE, N.W. / WASHINGTON, D.C. 20036

ROBERT W. ROSS
VICE PRESIDENT - GENERAL COUNSEL

(202) 293-0780

January 16, 1986

Ms. Marsha Kessler
Cable Copyright Coordinator
MPAA
1600 Eye Street, N. W.
Washington, D. C. 20006

Dear Marsha:

In confirmation of our conversation of January 8, 1986 you are hereby formally notified that the following programs were incorrectly credited to TBS with respect to the 1983 cable copyright royalty distribution. The programs affected include:

✓ Black History	111,759 hours
✓ Coors Sport Page	745,478 hours
✓ KGB-Lie & Truth	176,415 hours
✓ Night Tracks Music	11,344,127 hours
✓ Lighter Side	2,541,298 hours
.. Okefenokee	480,728 hours

As discussed, MPAA will delete this programming from TBS' account, and will make the necessary monetary adjustments

Ms. Marsha Kessler
Page Two
January 16, 1986

from TBS' share of the funds that are yet to be distributed. I estimate that TBS received approximately for this programming. I would appreciate your confirmation of the actual impact on TBS' percentage share when you have completed the necessary adjustments.

Sincerely,



Robert W. Ross

cc: Fritz E. Attaway, Esquire
Allen Cooper, Esquire

SAMPLE STATIONS w/ Total HHVH

MM EX 1-X

	1	2	3	4	5
1	KABC, LA, 17	3,525,901			
2	KBBK, San Francisco, 44	22,469,019			
3	KCBS, +, 11	3,744,200			
4	KCNC, Denver, 04	4,204,060			
5	KCOP, LA, 13	11,669,112			
6	KCRA, Sacramento, 03	4,224,164			
7	KENS, +, 11, 05	2,447,338			
8	KGO, San Francisco, 07	6,186,915			
9	KGW, Portland, 08	2,182,580			
10	KHJ, LA, 09	10,783,657			
11	KICU, San Jose, 36	13,107,226			
12	KMEX, LA, 34	12,732,381			
13	KMGH, Denver, 07	2,717,599			
14	KMOL, San Antonio, 04	1,305,594			
15	KMSP, Minneapolis, 09	21,040,574			
16	KMET, Monterey, 46	2,269,999			
17	KNBC, LA, 04	2,827,965			
18	KOVR, Stockton, 13	1,353,944			
19	KPIX, San Francisco, 05	6,288,130			
20	KPLR, St. Louis, 11	13,331,576			
21	KPTV, Portland, 12	12,743,217			
22	KRCN, San Francisco, 04	5,010,366			
23	KSAT, San Antonio, 12	1,972,128			
24	KSDK, St. Louis, 05	2,619,259			
25	KSHB, Kansas City, 41	41,260,237			
26	KSL, Salt Lake, 05	3,482,573			
27	KSTW, Tacoma, 11	15,990,280			
28	KTLA, LA, 05	36,206,747			
29	KTTV, LA, 11	33,830,944			
30	KTVT, Ft. Worth, 11	26,061,893			
31	KTVU, Oakland, 02	28,660,691			
32	KTXL, Sacramento, 40	28,324,530			
33	KUSA, Denver, 09	5,487,034			
34	KUTV, Salt Lake, 02	4,130,653			
35	KVOS, Bellingham, 12	7,500,737			
36	KWGN, Denver, 02	25,221,906			
37	KXTV, Sacramento, 10	1,216,352			
38	KXTX, Dallas, 39	24,792,676			
39	KYW, Philadelphia, 03	3,000,240			
40	WABC, NY, 07	4,634,464			
	WAGA, Atlanta, 05	1,589,608			

over

10/3

		1	2	3	4	5	6	
1	WBAL, Baltimore, 11		16,097.05					1
2	WBFF, Baltimore, 45		78,109.85					2
3	WBNS, Columbus, 10		2,976,163					3
4	WBRE, Wilkes-Barre/Scranton, 28		2,292,124					4
5	WBZ, Boston, 04		5,225,194					5
6	WCAU, Philadelphia, 10		2,023,583					6
7	WCBS, NY, 02		584,914					7
8	WCCB, Charlotte, 18		5,908,843					8
9	WDAU, Wilkes-Barre/Scranton, 22		1,910,735					9
10	WDEA, Washington, 20		22,349,234					10
11	WDIV, Detroit, 04		2,360,251					11
12	WDTN, Dayton, 02		796,044					12
13	WFAA, Dallas, 08		6,294,814					13
14	WFLD, Chicago, 32		28,106,960					14
15	WFMJ, Youngstown, 21		549,791					15
16	WFSB, Hartford, 03		2,874,447					16
17	WGB, Springfield/Holyoke, 40		1,133,105					17
18	WGN, Chicago, 09	454	421,662					18
19	WGRZ, Buffalo, 02		730,815					19
20	WHIO, Dayton, 07		1,153,284					20
21	WIBW, Topeka, 13		58,902.9					21
22	WJAC, Johnstown, 06		1,213,629					22
23	WJAR, Providence, 10		1,700,253					23
24	WJZ, Baltimore, 13		3,878,620					24
25	WKBD, Detroit, 50		47,943,807					25
26	WKBN, Youngstown, 27		1,397,206					26
27	WKEF, Dayton, 22		1,909,082					27
28	WLNE, Providence, 06		1,650,309					28
29	WLYI, Cambridge, 56		25,694,839					29
30	WMAR, Baltimore, 02		2,431,906					30
31	WMOD, Melbourne, 43		3,514,832					31
32	WMUR, Manchester, 09		55,806					32
33	WNBC, NY, 04		276,670					33
34	WNEP, Scranton, 16		5,695,245					34
35	WNSH, NYC-Newark, 47		1,736,044					35
36	NYW, NYC, 05		37,303,197					36
37	WOR, NY, 09	159	341,157					37
38	WPGH, Pittsburgh, 53		41,240,401					38
39	WPHL, Philadelphia, 17		24,308,612					39
40	WPIX, NY, 11		99,817,739					40
	WPRI, Providence, 12		2,553,798				24/3	

		1	2	3	4	5	6
1	WPVI Philadelphia, 06		2,315,790				
2	WSB Atlanta, 02		2,565,010				
3	WSBK Boston, 38		58,143,734				
4	WSTM Syracuse, 03		662,960				
5	WSVN Miami, 07		2,266,47				
6	WTAF Philadelphia 29		58,929,060				
7	WTBS Atlanta, 17		1,231,753,144				
8	WTNH New Haven, 08		1,337,532				
9	WTOG St. Petersburg, 44		7,107,109				
10	WTOV Steubenville, 09		821,399				
11	WTRF Wheeling, 07		1,117,501				
12	WTTG Washington, 05		26,624,807				
13	WTTV Bloomington, 04		9,410,473				
14	WUAB Lorain, 43		542,546,81				
15	WVIT New Britain, 30		1,637,665				
16	WVTV Milwaukee, 18		9,598,009				
17	WVLT Springfield, 22		2,060,383				
18	WXIA Atlanta, 11		3,986,266				
19	WXIX Cincinnati, 19		27,959,366				
20	WXYZ Detroit, 07		688,886				
21	WYTV Youngstown, 33		639,474				
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MPAA Ex # 4
(Addition)

MPAA EX. 4-1984 PROGRAMS DISLAIMED BY REPRESENTED CLAIMANTS

<u>RANK</u>	<u>HHVH</u>	<u>TITLE</u>
13	26,432,053	World Championship Sports
274	1,477,061	James Michener's Dynasty
770	437,956	Shadow Box
1114	245,212	Bobby Deerfield
1127	242,929	Sayonara
1161	231,624	Night Visitor
1277	193,420	Game of Death
1307	186,641	From Hell to Borneo
1359	171,909	Proud Rebel
1440	150,184	Guerillas in Pink Lace
1535	132,562	Cinderfella
1589	122,162	Great Lover (1953)
1763	99,286	Return of Superbug
1841	91,844	Game of Death II
1860	90,504	Road to Bali
2079	68,833	Real McCoys
2109	66,850	The Errand Boy
2144	64,444	Princess and the Pirate
2191	60,142	Son of Paleface
2284	54,170	David Steinberg Show
2311	52,880	Volcano
2532	42,430	Seven Little Foys
2579	40,566	Nurse
2635	38,460	Diary of a Madman
2659	37,716	Lemon Drop Kid
2661	37,716	Wonder Man
2719	35,580	Veradera Eva
2756	34,432	Bachelor Flat
2798	32,711	Jungle Girl
2825	31,858	The American Dream
2853	30,752	Panther Island
2855	30,695	The Bellboy
2916	28,664	Come and Get It
2917	28,664	Dodsworth
3119	23,154	Daffy/Speedy Show
3238	21,154	Ed Sullivan Show
3267	29,544	Strange Case of Dr. Jekyll and Mr. Hyde
3384	18,237	Quicksand
3468	16,944	My Favorite Brunette
3723	12,346	So You Think You Know Summer Games
3892	10,406	Son of Cleopatra
4015	9,058	The Westerner (1940)
4020	9,018	Man With The Power
4169	7,388	Comeback
4174	7,351	Ellis Island:Odyssey of a Dream
4181	7,256	Rock-N-America
4200	7,047	College Football
4244	6,744	Elephant Gun
4288	6,334	Who Done It? (1956)

MPAA Ex.4-1984 Disclaimed

RANK	HHVH	TITLE
4334	5,979	Africa
4380	5,624	Inside America
4381	5,622	Man in the Santa Claus Suit
4405	5,427	Tonight and Every Night
4510	4,534	Men In War
4535	4,400	Carry On Screaming
4571	4,186	American Empire
4572	4,186	A Lady Takes a Chance
4672	3,396	Meet John Doe
4759	2,922	Investigation of a Citizen Beyond Suspicion
		Countdown to the Superbowl
4763	2,893	Winners
4963	1,564	Spiderman on the Move
5055	1,187	Mr. Moon's Magic Circus
5114	920	Stagecoach
5148	796	Craze
5152	792	You Only Live Once
5218	458	Three Sisters (1974)
5273	323	What's the Matter with Helen?
5314	193	Angel On My Shoulder (1946)
5335	68	A Severed Arm
5465	0	Deadly Strike
5483	0	A Cold Night's Death
5515	0	Eternally Yours
5527	0	Lifeline
5657	0	Sultans of Soul
5676	0	Dream House
5748	0	I Am Joe's ...
5765	0	The She-Devil
5829	0	

Total HHVH - 78 Programs 31,361,361
 77 Programs (Less World Championship Sports)
 4,929,308

7/1/85 PERIOD
353302

0 ** PERIODS 84-1 & 84-2 MERGED. SORTED BY SURSCRS

CABLE DATA CORPORATION PAGE 3

LOCAL										ALL-DISTANT										FULL-TIME-DISTANT										LOCAL									
CALL	CH	COMMUNITY	ST	NO. OF CABLE SYS'S	TOTAL SUBSCRS	TOTAL FEE-GEN	NO. OF CABLE SYS'S	TOTAL SUBSCRS	TOTAL FEE-GEN	NO. OF CABLE SYS'S	TOTAL SUBSCRS	TOTAL FEE-GEN	NO. OF CABLE SYS'S	TOTAL SUBSCRS	TOTAL FEE-GEN	NO. OF CABLE SYS'S	TOTAL SUBSCRS	TOTAL FEE-GEN	NO. OF CABLE SYS'S	TOTAL SUBSCRS	TOTAL FEE-GEN	NO. OF CABLE SYS'S	TOTAL SUBSCRS	TOTAL FEE-GEN															
WCCB	18	I CHARLOTTE	NC	47	526,364	100,609	28	260,116	21,213	27	256,613	99,602	19	266,248	396	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WAGA	01	N ATLANTA	GA	75	923,007	24,255	24	251,581	23,972	22	256,613	99,602	19	266,248	396	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WFSB	03	N HARTFORD	CT	79	1,922,890	8,701	10	243,780	110,571	7	243,780	110,571	12	203,652	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WMOB	43	I MELBOURNE	FL	19	447,432	113,571	7	243,780	110,571	7	243,780	110,571	12	203,652	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KENS	05	N SAN ANTONIO	TX	21	691,399	24,233	7	243,780	110,571	7	243,780	110,571	12	203,652	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KMOL	04	N SAN ANTONIO	TX	21	691,399	24,233	7	243,780	110,571	7	243,780	110,571	12	203,652	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KSAT	12	N SAN ANTONIO	TX	21	691,399	24,233	7	243,780	110,571	7	243,780	110,571	12	203,652	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WHMM	32	N WASHINGTON	DC	28	614,963	3,254	4	241,771	3,254	4	241,771	3,254	24	373,192	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KSL	05	N SALT LAKE CITY	UT	38	409,204	23,421	24	241,771	23,421	24	241,771	23,421	14	167,528	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
CFTO	09	I TORONTO	ON	10	334,322	87,724	6	234,233	87,724	6	234,233	87,724	14	167,528	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KRMA	06	N DENVER	CO	61	704,145	24,745	24	234,233	24,745	24	234,233	24,745	14	167,528	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WTNH	08	N NEW HAVEN	CT	61	1,913,090	1,702	6	226,438	1,702	6	226,438	1,702	33	563,434	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
CMT	05	I TORONTO	ON	9	326,340	80,693	5	226,438	80,693	5	226,438	80,693	58	1,586,652	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WTVN	07	N MIAMI	FL	60	1,176,340	21,860	10	226,438	21,860	10	226,438	21,860	4	100,089	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
4XYZ	07	N DETROIT	MI	73	1,198,607	16,682	5	226,438	16,682	5	226,438	16,682	50	950,207	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WMVS	10	E MILWAUKEE	WI	37	584,305	21,380	14	221,983	21,380	14	221,983	21,380	68	973,516	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WMAV	18	E OXFORD	MS	12	261,284	33,228	5	221,983	33,228	5	221,983	33,228	23	362,322	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WGB	02	N ATLANTA	GA	77	1,126,487	21,055	24	221,983	21,055	24	221,983	21,055	7	40,259	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KMSI	46	N MONTEREY	CA	13	451,471	31,354	4	219,209	31,354	4	219,209	31,354	53	729,653	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KUTV	02	N SALT LAKE CITY	UT	37	389,535	21,045	22	219,008	21,045	22	219,008	21,045	9	232,262	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KCPX	19	E KANSAS CITY	MO	31	658,125	10,890	8	217,148	10,890	8	217,148	10,890	15	170,527	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KGW	08	N PORTLAND	OR	36	638,830	16,270	14	216,662	15,963	14	216,662	15,963	22	422,168	307	307	307	307	307	307	307	307	307	307	307														
WOSU	34	E COLUMBUS	OH	47	718,115	28,541	17	212,290	28,541	17	212,290	28,541	30	505,825	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
CFPL	10	I LONDON	ON	10	208,200	63,628	10	208,200	63,628	10	208,200	63,628	11	142,097	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WIBW	13	N TOPEKA	KS	27	349,900	19,335	16	207,803	19,335	16	207,803	19,335	68	973,516	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WQIV	04	N DETROIT	MI	72	1,177,710	12,264	4	204,194	12,264	4	204,194	12,264	11	142,097	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KPTV	12	I PORTLAND	OR	38	561,872	60,330	14	200,752	60,330	14	200,752	60,330	68	973,516	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WBNB	10	N CHARLOTTE	NC	6	218,595	19,345	4	200,535	19,345	4	200,535	19,345	24	461,120	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WBTM	03	N SYRACUSE	NY	37	710,385	43,067	6	200,197	43,067	6	200,197	43,067	31	510,188	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WBBM	02	N CHICAGO	IL	78	1,161,293	53,219	19	271,907	53,219	19	271,907	53,219	56	889,386	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WBSV	08	N CHRISTIANSTED	VI	5	213,895	19,021	3	195,735	19,021	3	195,735	19,021	2	18,160	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WJBK	02	N DETROIT	MI	70	1,167,892	739	2	194,376	739	2	194,376	739	68	973,516	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WTVB	04	N BUFFALO	NY	26	613,377	38,405	8	193,764	38,405	8	193,764	38,405	18	419,613	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KIVI	02	N ST LOUIS	MO	46	678,146	18,848	11	193,355	18,848	11	193,355	18,848	35	484,791	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WVTM	13	N BIRMINGHAM	AL	50	585,839	18,807	13	193,147	18,807	13	193,147	18,807	37	392,692	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WTVT	13	N TAMPA	FL	43	698,326	18,551	10	190,740	18,551	10	190,740	18,551	33	507,586	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WXTV	09	N SYRACUSE	NY	41	689,869	15,097	10	187,383	15,097	10	187,383	15,097	31	502,486	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WPLG	10	N MIAMI	FL	57	1,121,101	18,329	8	183,999	18,329	8	183,999	18,329	49	937,102	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KATV	07	N LITTLE ROCK	AR	37	369,735	32,086	18	183,643	32,086	18	183,643	32,086	19	186,092	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KOIN	06	N PORTLAND	OR	36	641,864	13,647	12	180,744	13,340	12	180,744	13,340	24	461,120	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WTVB	05	N SYRACUSE	NY	39	737,819	14,305	4	180,482	14,305	4	180,482	14,305	35	557,337	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
XXAS	03	N FORT WORTH	TX	65	934,251	12,802	13	179,598	15,802	13	179,598	15,802	32	674,653	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WMG	42	N BIRMINGHAM	AL	36	424,691	17,454	10	179,166	17,454	10	179,166	17,454	26	245,525	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
CHEK	06	I VICTORIA	BC	16	253,297	60,771	10	178,134	60,771	10	178,134	60,771	6	75,163	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WGNH	11	E DURHAM	NH	69	1,039,653	9,692	11	177,738	9,692	11	177,738	9,692	58	861,915	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
WTVN	06	N COLUMBUS	OH	44	490,940	17,878	18	176,843	17,878	18	176,843	17,878	26	414,047	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KDKA	02	N PITTSBURGH	PA	102	1,457,932	17,834	15	176,153	17,118	15	176,153	17,118	87	1,281,779	716	716	716	716	716	716	716	716	716	716	716														
KUHT	08	E HOUSTON	TX	51	435,051	15,932	13	176,095	15,932	13	176,095	15,932	38	758,956	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283	1,283														
KTVX	04	N SALT LAKE CITY	UT	31	335,924	16,369	18	171,012	16,369																														

	<u>1983^{1/}</u>	<u>1984^{2/}</u>	<u>Decline</u>
Total Number of MPAA-Represented Series, Specials & Movies	6,008	5,874 5,796	212 134
Number of MPAA-Represented Series, Specials & Movies With Viewing Greater than Zero	5,636	5,344 5,275	292 361

^{1/} Source: MPAA 1984 Phase II Exhibit 4

^{2/} Source: MPAA 1983 Phase II Exhibit 3.

	<u>1983^{1/}</u>	<u>1984^{2/}</u>	<u>Decline</u>
Total Number of MPAA-Represented Series, Specials & Movies	6,008	<u>5,796</u> 5,874	<u>212</u> 134
Number of MPAA-Represented Series, Specials & Movies With Viewing Greater than Zero	5,636	<u>5,275</u> 5,344	<u>361</u> 292

^{1/}Source: MPAA 1984 Phase II Exhibit 4

^{2/}Source: MPAA 1983 Phase II Exhibit 3

REVISION OF TABLE ON PAGE 3 OF TESTIMONY OF ALLEN R. COOPER

	Distant Signal Cable Household Viewing Hours (Millions)	Percent Of Total	Percent Less "Others Not Phase 2" "Unclaimed" & "Unidentified"
MPAA-Represented Claimants	2,381.6	96.10	99.36
<u>Other Phase 2 Claimants</u>			
Multimedia Productions	6.4	0.26	0.27
Broadcasters (NAB)	9.0	0.36	0.37
<u>Total</u>	<u>15.4</u>	<u>0.62</u>	<u>0.64</u>
Owners, Not Phase 2 Claimants	69.5	2.80	----
Unidentified Programs/ Owners	11.9	0.48	----
<u>TOTAL</u>	2,478.4	100.00	100.00

This revision reflects the deletion of 78 programs listed in Exhibit 4 which were "disclaimed" by MPAA-Represented Claimants as a consequence of the "Certification" process. The effect of these deletions is a reduction of 31.4 million distant signal cable household viewing hours from the MPAA-Represented Claimants' total, and a reduction of 26.4 million viewing hours from the total for all syndicated series, specials and movies.

AGREEMENT

In consideration for the administrative processing of 1984 funds allocated by the Copyright Royalty Tribunal to "Program Suppliers" under 17 U.S.C. 111(d)(5)(A), the undersigned hereby agrees as follows:

(1) To accept the methodology for distribution to "Program Suppliers" set forth in a letter dated September 20, 1985 from MPAA Vice President Allen R. Cooper, attached hereto and incorporated by reference;

(2) To advise the MPAA by a date to be specified of any properties erroneously attributed to the claimant's organization, i.e. programs with respect to which the claimant was neither the copyright owner nor the authorized agent of the copyright owner throughout 1984, and further to accept payment only for royalties correctly attributed to the undersigned claimant's properties;

(3) That the MPAA Copyright Royalty Distribution Office is designated to establish such structure and operating procedures as it deems necessary to accomplish its purpose of careful, prompt and accurate distribution of funds received from the Copyright Royalty Tribunal;

(4) That, upon receipt, any sum received from the Copyright Royalty Tribunal will be deposited in an interest-bearing account by the MPAA Copyright Royalty Distribution Office and that it will be kept under the control of this office between the time of receipt and distribution;

(5) To have deducted from its share, as determined in paragraph 1, its aliquot share of the expenses associated with prosecuting "Program Suppliers" claims before the Copyright Royalty Tribunal, Courts of Appeal, and out-of-pocket expenses incurred by Motion Picture Association of America;

(6) That neither Motion Picture Association of America nor its officers, agents, or employees shall be liable in any manner to the undersigned or to any person, firm or corporation for any act or omission on the part of its officers, agents or employees in the execution of the terms of this agreement;

(7) That should MPAA be promptly notified in writing of a dispute between MPAA-represented claimants concerning the legal ownership of particular programs, the MPAA Copyright Royalty Distribution Office will have neither authority nor responsibility to resolve such matters but rather will segregate any undistributed funds relating to the disputed properties and hold such funds in an interest-bearing escrow account until notified of a final resolution of such dispute by the parties directly involved.

ACCEPTED AND AGREED:

FOR THE CLAIMANT:

COMPANY: _____

BY: _____

DATE: _____

RECEIPT ACKNOWLEDGED:

FOR MPAA

BY: _____

DATE: _____



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.
1600 EYE STREET, NORTHWEST
WASHINGTON, D. C. 20006
(202) 293-1966

ALLEN R. COOPER
VICE PRESIDENT
TECHNOLOGY EVALUATION AND PLANNING

September 20, 1985

M E M O R A N D U M

TO: Program Supplier Claimants for 1984 Cable Copyright
Royalties

FROM: Allen R. Cooper

RE: MPAA Representation of Your Company's Claim

Public records at the Copyright Royalty Tribunal (CRT) indicate your company has filed a claim for royalties attributable to the retransmission of copyrighted works by cable systems during calendar year 1984. In order to secure a share of the royalty payments remitted by cable systems, claimants have two options -- a company may present its own case before the Tribunal, or it may choose to be represented by a claimant group organization. Since 1978, MPAA has represented the claimant group known as "Program Suppliers." "Program Suppliers" are the syndicators/producers of series, feature films, specials, etc.

MPAA has undertaken to represent all "Program Supplier" claimants in order to minimize expenses and shorten the distribution proceedings. Under MPAA's representation, "Program Suppliers" have received approximately 70% of the 1978-1982 royalty funds. (The 1983 proceedings are still in progress although approximately one-half of the pool has already been released by the CRT and distributed.) In past proceedings, virtually all "Program Supplier" claimants have voluntarily chosen to be represented jointly under the MPAA umbrella. The Tribunal makes a bulk royalty award and payment to MPAA which we then allocate to our represented claimants.

The 1984 fund is currently valued at over \$86 million. MPAA hopes to secure at least 70% (or over \$60 million) for Program Supplier claimants.

The distribution proceedings are conducted by the CRT and they closely resemble courtroom hearings. Factual exhibits are prepared and sponsored by expert witnesses who provide sworn testimony and are subject to direct examination, cross examination and rebuttal. The proceedings are conducted in two phases: Phase I determines the percentages of the total pool awarded to each of the major claimant groups. Phase II resolves disputes, if any, among claimants within claimant categories.

If you qualify as a Program Supplier, we invite you to have your claim for 1984 cable royalties represented by MPAA. (PLEASE NOTE: PROGRAMS TRANSMITTED BY THE 3 NATIONAL NETWORKS OR BY "FREE" OR "PAY" CABLE NETWORKS SUCH AS ESPN OR HBO, ARE NOT ELIGIBLE FOR CABLE COPYRIGHT ROYALTIES.)

As in past years, MPAA will base its distribution on the results of a Special Study performed for us by the A.C. Nielsen Company. The 1984 Study will utilize a sample of 103 U.S. commercial television stations, 8 Canadian stations and 20 non-commercial educational stations. (This compares with 101 commercial stations and 16 noncommercial stations in the 1983 Study.) The selection of the sample was based on each station's carriage as a full-time "distant" (i.e. imported) signal by cable television systems. Each station in the sample was retransmitted as a distant signal to 200,000 or more cable television subscribers during 1984.

The data for the Canadian and noncommercial stations are used by us only in Phase I of the distribution proceedings. The U.S. commercial station data are the basis for MPAA's percentage allocation of royalty funds among our represented claimants.

The results of the Nielsen Study will provide:

1. titles of the nonnetwork programs that were broadcast by each U.S. commercial station in the sample during the 1984 sweep periods (the months of January, February, May, July, October and November); and
2. the number of quarter hours each program was broadcast; and
3. the number of cable households that viewed each program via a distant signal.

From these data, MPAA derives the number of "household viewing hours" (HHVH) attributable to each program. If the total were 1,000,000 HHVH, and your properties represented 20,000 HHVH,

then your company would be entitled to 2% of the royalties distributed to all MPAA-represented claimants. (In fact, the total number of HHVH will likely exceed 3 billion.)

In this example, your company would be charged its prorata share (2%) of the expenses incurred by MPAA to represent Program Suppliers. In past years, our expenses have been substantially less than 5.0% of the royalties distributed. The expenses are deducted before checks are sent to the represented claimants.

Before MPAA issues any royalty checks, each represented company will receive a preliminary printout listing the properties tentatively attributed to that company. Each represented claimant organization will be required to certify that it is the copyright owner or the authorized agent of the owner in order to receive royalties for each of the programs listed on the printout. Space will be provided to delete properties erroneously attributed. In the event a claimant has reason to believe that it is entitled to royalties for programs not appearing on the preliminary printout, we will ask for additional information in order to conduct a thorough investigation.

To facilitate the task of accurately attributing properties to represented claimants we expect each of them to supply us in advance with a listing of the series, specials and movies licensed to stations for broadcast during 1984.

Enclosed you will find a copy of the MPAA Agreement. If you wish us to represent your interests before the Copyright Royalty Tribunal, please sign the Agreement and return it to us by close of business Friday, October 11, 1985. We will return an executed copy to you.

A "Guide to MPAA and Cable Copyright Royalty Distribution" is being updated. We will send you the revised Guide when we return your company's executed Agreement.

In the meantime, if you have any questions, please call our Cable Copyright Coordinator, Marsha Kessler. She will be pleased to help you in whatever way she can. Thank you.

Allen R. Cooper

Enclosure
cc: Fritz Attaway, Esq.
Marsha Kessler
Wilner & Scheiner

MPAA-REPRESENTED PROGRAM SUPPLIER CLAIMANTS - 1984

<u>CRT ASSIGNED CLAIM NUMBER</u>	<u>CLAIMANT</u>
21	Viewing Concepts, Inc.
23	Marvel Comics Group
37	Reeves Entertainment Group
47	Romper Room Entertainment, Inc.
66	Yongestreet Productions/Gaylord Production Co.
67	Barris Industries, Inc.
68	D.L. Taffner Ltd.
71	Alan Enterprises, Inc.
72	MTM Entertainment, Inc.
73	Irving Brecher (Life of Riley)
75	Weiss Global Entertainment
95	London Films Productions, Inc.
96	The Tattletale Co.
97	Viacom International, Inc.
120	MG Productions
121	Match Game
122	King World Productions
130	Teleworld, Inc.
131	Warner Bros., Inc.
133	Canadian Broadcasting Corp.
137	Procter & Gamble Productions, Inc.
139	Capital Cities Communications, Inc.
140	Crystal Pictures, Inc.
144	Acama Films
157	Almi Distribution Corporation
160	MPC Producers, Inc.
161	Time-Life Films
164	Glen-Warren Productions
167	Stuart Whitman, Inc.
169	Four Star International, Inc.
171	Paramount Television
173	Orion Pictures Corp.
175	20th Century Fox Corp.
176	All America TV, Inc.
187	Sandy Frank Films
200	American National Enterprises, Inc.
208	Anthony Productions
209	Jeopardy Productions, Inc.
210	Califon Productions, Inc.
211	Rhodes Enterprises, Inc.
231	The Hearst Corp.
242	Universal City Studios
292	Filmtel International
307	MGM/UA Entertainment Co.
320	C.B. Distribution Co. (Whacko, Inc.)
333	Republic Pictures Corp.
340	Embassy Communications

MPAA-REPRESENTED PROGRAM SUPPLIER CLAIMANTS - 1984 (CONT'D)

CRT ASSIGNED
CLAIM NUMBER

CLAIMANT

341	Tandem Productions, Inc. a.k.a T.A.T. Communications Co.
343	Mutual of Omaha Insurance Co.
344	CPT Holdings/Columbia Pictures
345	MLB Productions
347	RKO Pictures, Inc.
361	World Northal Corp. (WW Entertainment)
363	Sports Legends, Inc.
364	Johnson Publishing Co.
365	ProServ, Inc.
387	Jack Barry Productions, Inc.
389	Medallion TV Enterprises
399	Group W Productions
402	CBS, Inc.
403	Janus Films
405	SFM Media Corp.
406	Richard Feiner & Co., Inc.
409	Teleklew Productions, Inc.
413	Turner Broadcasting System, Inc.
435	Adolph Coors Co.
444	Walt Disney Productions
472	Lorimar, Inc.
474	Telepictures Corporation
475	LBS Communications, Inc.
479	ITC Entertainment, Inc.
521	Titus Productions, Inc.
522	Worldvision Enterprises
523	QM Productions
524	Hanna Barbera Productions, Inc.
525	Sunn Classic Pictures
580	Tribune Entertainment Co.
596	TeleRep, Inc.
597	Bing Crosby Productions
628	Golden West TV
672	Greene & Dewar New Wilderness Productions, Inc.
706	Arlington TV Sales
-714	Harriet H. Nelson (Testamentary Trust)
730	Picturmedia, Ltd.
731	SIN, Inc.
756	Southbrook Entertainment Corp.

Total Claimants Listed - 86

"SAMPLE STATIONS" FOR SPECIAL NIELSEN STUDY - 1984INDEPENDENTS (40)

KBHK San Francisco
 KCOP Los Angeles
 KHJ Los Angeles
 KICU San Jose
 *KMEX Los Angeles
 KMSP Minneapolis-St. Paul
 KPLR St. Louis
 KPTV Portland
 KSHB Kansas City
 KSTW Tacoma-Seattle
 KTLA Los Angeles
 KTTV Los Angeles
 KTVT Fort Worth-Dallas
 KTVU Oakland-San Francisco
 KTXL Sacramento-Stockton
 KWGN Denver
 KXTX Dallas-Ft. Worth
 WBFF Baltimore
 WCCB Charlotte
 WDCA Washington
 WFLD Chicago
 WGN Chicago
 WKBD Detroit
 WLVI Cambridge-Boston
 WMOD Melbourne
 *WNJU New York-Newark
 WNEW New York
 WOR New York
 WPGH Pittsburgh
 WPHL Philadelphia
 WPIX New York
 WSBK Boston
 WTAF Philadelphia
 WTBS Atlanta
 WTOG St. Petersburg-Tampa
 WTTG Washington
 WTTV Bloomington-Indianapolis
 WUAB Lorain-Cleveland
 WVTV Milwaukee
 WXIX Cincinnati-Newport

NETWORK AFFILIATES (63)

KABC Los Angeles
 KCBS Los Angeles
 KCNC Denver
 KCRA Sacramento
 KENS San Antonio
 KGO San Francisco

NETWORK AFFILIATES (CONT'D)

KGW Portland
 KMGH Denver
 KMOL San Antonio
 KMST Monterey
 KNBC Los Angeles
 KOVR Stockton-Sacramento
 KPIX San Francisco
 KRON San Francisco
 KSAT San Antonio
 KSDK St. Louis
 KSL Salt Lake City
 KUSA Denver
 KUTV Salt Lake City
 KVOS Bellingham
 KXTV Sacramento
 KYW Philadelphia
 WABC New York
 WAGA Atlanta
 WBAL Baltimore
 WBNS Columbus
 WBRE Wilkes Barre & Scranton
 WBZ Boston
 WCAU Philadelphia
 WCBS New York
 WDAU Scranton & Wilkes Barre
 WDIV Detroit
 WDTN Dayton
 WFAA Dallas-Ft. Worth
 WFMJ Youngstown
 WFSB Hartford
 WGGB Springfield-Holyoke
 WGRZ Buffalo
 WHIO Dayton
 WIBW Topeka
 WJAC Johnstown
 WJAR Providence
 WJZ Baltimore
 WKBN Youngstown
 WKEF Dayton
 WLNE Providence (New Bedford)
 WMAR Baltimore
 WMUR Manchester
 WNBC New York
 WNEP Scranton & Wilkes Barre
 WPRI Providence
 WPVI Philadelphia
 WSB Atlanta
 WSTM Syracuse

*Foreign Language Specialty Station

"SAMPLE STATIONS" FOR SPECIAL NIELSEN STUDY - 1984 (CONT'D)

NETWORK AFFILIATES (CONT'D)

WSVN Miami
WTNH New Haven
WTOV Steubenville-Wheeling
WTRF Wheeling-Steubenville
WVIT New Britain
WWLP Springfield
WXIA Atlanta
WXYZ Detroit
WYTV Youngstown

NON-COMMERCIAL STATIONS (20)

KCET Los Angeles
KCPT Kansas City
KCTS Seattle
KERA Dallas
KETC St. Louis
KQED San Francisco
KRMA Denver
KUED Salt Lake City
WGBH Boston
WHA Madison
WHMM Washington
WLPB Baton Rouge
WMAV Oxford, MS
WMVS Milwaukee
WNET New York-Newark
WOSU Columbus
WPBT Miami
WTTW Chicago
WTVS Detroit
WVIA Scranton & Wilkes Barre

86709728 1984 NIELSEN STUDY. PROPERTIES OWNED BY MPAA-REPRESENTED CLIENTS
MVSRRANK

CABLE DATA CORPORATION PAGE

1

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
1	S	LITTLE HOUSE ON THE PRAIRIE, THE		00465	56,741,392	4,961
2	S	CENTENNIAL		08272	51,306,901	2,298
3	S	LEAVE IT TO BEAVER		01811	50,010,273	2,456
4	S	PERRY MASON		00788	47,220,966	1,584
5	S	ANDY GRIFFITH SHOW, THE		01672	42,818,698	3,036
6	S	M* A* S* H		01829	38,775,160	6,192
7	S	CAROL BURNETT AND FRIENDS		07774	31,278,012	891
8	S	FLINTSTONES, THE		01561	29,740,165	5,436
9	S	THREE'S COMPANY		07589	29,043,100	6,034
10	S	BEWITCHED		01681	27,415,333	2,094
11	S	JEFFERSONS, THE		01800	27,339,641	4,514
12	S	BARNEY MILLER		01678	26,863,860	4,129
13	S	WORLD CHAMPION SPORTS		05321	26,432,053	142
14	S	BRADY BUNCH, THE		01690	26,380,127	3,168
15	S	I LOVE LUCY		01790	25,590,749	2,688
16	S	I DREAM OF JEANNIE		01789	24,974,990	962
17	S	SCOOBY-DOO		00078	24,963,103	5,481
18	S	WKRP IN CINCINNATI		08329	23,327,638	3,340
19	S	LOVE BOAT, THE		07823	21,167,729	4,834
20	S	MUNSTERS, THE		01849	20,093,986	1,232
21	S	BEVERLY HILLBILLIES, THE		01680	19,999,089	1,244
22	S	ONE DAY AT A TIME		07006	19,837,822	2,356
23	S	FAMILY		07000	19,195,450	6,034
24	S	SUPERFRIENDS		07700	18,510,132	4,286
25	S	SANFORD & SON		01900	17,787,427	2,054
26	S	TOM AND JERRY		01646	17,640,028	6,507
27	S	BUGS BUNNY & FRIENDS		03398	17,603,322	6,586
28	S	VARIOUS CARTOONS/COMEDY SHOWS		05499	16,975,493	4,889
29	S	STAR TREK		00066	16,858,552	3,966
30	S	HOGAN'S HEROES		01785	14,484,852	2,470
31	S	ALL IN THE FAMILY		01670	12,910,999	3,096
32	S	SOLID GOLD		09633	12,805,516	4,112
33	S	WOODY WOODPECKER & FRIENDS		01656	12,216,974	5,242
34	S	HE-MAN AND MASTERS OF THE UNIVERSE		14164	12,052,508	3,640
35	S	LUCY SHOW, THE		01820	11,699,340	138
36	S	ALICE		07381	11,632,994	2,263
37	S	TWILIGHT ZONE (HALF-HOUR)		02166	11,556,653	2,969
38	S	BATTLE OF THE PLANETS		07944	11,356,926	524
39	S	HAPPY DAYS AGAIN		09102	11,246,458	2,625
40	S	GOMER PYLE - U S M C		01759	11,165,512	514
41	S	BATTLESTAR GALACTICA		08335	10,684,593	959
42	S	TAXI		08331	10,632,385	3,074
43	S	CHARLIE'S ANGELS		07365	10,184,323	1,804
44	S	HIGH CHAPARRAL, THE		01311	10,091,719	391
45	S	ROMPER ROOM AND FRIENDS		13552	9,979,081	1,666
46	S	FAME		14930	9,880,000	3,145
47	S	LAVERNE & SHIRLEY & COMPANY		11193	9,744,220	3,104
48	S	HAWAII FIVE-O		00445	9,504,421	3,515
49	S	CHIPS		07679	9,217,302	3,264
50	S	POPEYE		08644	9,033,188	4,378
51	S	SEARCHERS, THE		13022	8,779,275	152
52	S	BENNY HILL SHOW		08490	8,635,801	2,529

T Y P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
	53	G IANT		05441	8,157,778		127
	54	S HEATHCLIFF	56	14962	7,774,543		1,421
	55	S S WALTONS, THE		00561	7,675,497		2,840
	56	S S GOOD TIMES		01763	7,509,824		1,886
	57	S S STARCRADE		14258	7,423,558		1,224
	58	S S CATLINS		05348	7,332,687		360
	59	S S SPARTACUS	60	14037	7,067,994		66
	60	S S BENSON		08960	7,021,833		454
	61	S S BIG VALLEY, THE		00009	6,990,711	2,696	
	62	S S EL CID	61	04166	6,462,225		43
	63	S S RAWHIDE		01319	6,388,310		350
	64	S S HART TO HART		08939	6,362,446		844
	65	S S EIGHT IS ENOUGH		07494	6,330,707	2,294	
	66	S S BUCK ROGERS IN THE 25TH CENTURY		08946	6,259,632	1,414	
	67	S S LIFESTYLES OF THE RICH AND FAMOUS		14996	5,970,897	1,713	
	68	S S JACQUES COUSTEAU: ODYSSEY SERIES		14178	5,961,205	324	
	69	S S PINK PANTHER CARTOONS		14228	5,957,120	1,757	
	70	S S INSPECTOR GADGET		13992	5,845,389	2,430	
	71	S S GREAT SPACE COASTER, THE		10630	5,705,952	4,293	
	72	S S PM MAGAZINE		09929	5,690,484	3,575	
	73	S S MORK & MINDY		08334	5,552,889	1,685	
	74	S S VEGAS		08333	5,549,116	1,020	
	75	S S ODD COUPLE, THE		01868	5,521,087	1,725	
	76	S S HOUR MAGAZINE		09505	5,497,611	7,099	
	77	S S DUKES OF HAZZARD, THE		08552	5,474,852	2,060	
	78	S S STAR SEARCH		14267	5,440,184	3,106	
	79	S S FATHER KNOWS BEST		01738	5,426,706	266	
	80	S S DIFF'RENT STROKES		08499	5,399,689	1,258	
	81	S S WILD, WILD, WEST, THE		01330	5,260,574	896	
	82	S S WHEEL OF FORTUNE		02589	5,249,944	2,908	
	83	S S CAT BALLOU	65	02252	5,202,878	135	
	84	S S MERV GRIFFIN SHOW, THE		00821	5,150,806	3,293	
	85	S S WHAT'S HAPPENING!		07409	5,057,958	1,598	
	86	S S SAINT, THE		00791	5,039,766	916	
	87	S S WOMAN OF SUBSTANCE		15135	4,945,923	451	
	88	S S THREE STOOGES		02989	4,939,433	1,767	
	89	S S GREATEST AMERICAN HERO, THE		10631	4,924,588	899	
	90	S S SONS OF KATIE ELDER, THE	65	13968	4,921,215	126	
	91	S S CISCO KID, THE		02884	4,881,450	152	
	92	S S PORTRAIT OF AMERICA I		13668	4,805,938	80	
	93	S S MACKENNA'S GOLD	69	08868	4,689,960	41	
	94	S S SOAP		07870	4,538,950	870	
	95	S S DALLAS		08255	4,535,949	796	
	96	S S ENTERTAINMENT TONIGHT		10587	4,274,865	5,087	
	97	S S LOU GRANT		07821	4,236,950	304	
	98	S S PEOPLE'S COURT, THE		10731	4,221,491	4,080	
	99	S S HONEYMOONERS, THE		01787	4,155,278	781	
	100	S S BOB NEWHART SHOW, THE		01688	4,149,067	1,100	
	101	S S HECKLE & JECKLE		01571	4,120,638	296	
	102	S S TO HELL AND BACK	55	15490	4,092,963	67	
	103	S S FOUR FOR TEXAS	63	05031	4,026,808	30	
	104	S S THEY CAME TO CORDURA	59	15062	4,020,444	33	

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RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
105	S	STARSKY AND HUTCH		10038	4,020,257		1,767
106	S	GILLIGAN'S ISLAND		01754	3,911,275		1,699
107	S	BONANZA		01301	3,892,802		1,784
108	S	HARDY BOYS/NANCY DREW MYSTERIES		10635	3,765,740		1,024
109	S	QUINCY		07848	3,761,127		1,885
110	S	JOKER'S WILD, THE		07677	3,709,487		2,808
111	S	ALCATRAZ: THE WHOLE SHOCKING STORY	80	23110	3,698,276		85
112	S	MAGNIFICENT SEVEN, THE	60	08963	3,642,016		135
113	S	SOUL TRAIN		10033	3,553,473		656
114	S	PARTRIDGE FAMILY, THE		01876	3,507,466		727
115	S	KUNG FU		01312	3,365,656		754
116	S	RHODA		01894	3,348,544		695
117	S	PSYCHO	60	11811	3,328,913		100
118	S	ROCKFORD FILES, THE		00518	3,296,452		3,236
119	S	TIC TAC DOUGH		08078	3,283,807		2,970
120	S	AT THE MOVIES		13684	3,278,485		1,191
121	S	ONCE UPON A TIME IN THE WEST	69	10801	3,274,155		26
122	S	RIO LOBO	70	19322	3,270,649		137
123	S	FANTASY ISLAND		07786	3,258,114		1,197
124	S	S. W. A. T.		00543	3,204,665		196
125	S	BATTLE CRY	55	00885	3,193,059		42
126	S	OPERATION PETTICOAT	59	10929	3,170,341		61
127	S	LONGEST YARD, THE	74	20841	3,154,517		72
128	S	FAMILY FEUD		07509	3,129,963		2,673
129	S	MUPPET SHOW, THE		07009	3,116,404		1,930
130	S	GIRLS! GIRLS! GIRLS!	62	05564	3,106,731		71
131	S	JESSE OWENS STORY, THE		14975	3,077,339		505
132	S	GREEN BERETS, THE	68	05878	3,065,911		192
133	S	GOLDEN MOMENT, THE: AN OLYMPIC LOVE STORY	80	22763	3,044,596		164
134	S	AMAZING HOWARD HUGHES I, THE	77	20222	3,013,236		48
135	S	ALVAREZ KELLY	66	00320	3,009,520		20
136	S	IN SEARCH OF...		07287	2,973,034		656
137	S	BATMAN		01363	2,961,517		1,020
138	S	CANNON		00405	2,960,263		252
139	S	MAN WITHOUT A STAR	55	09211	2,956,982		62
140	S	PRIDE OF JESSE HALLAM, THE	81	23146	2,950,156		32
141	S	MARCUS-NELSON MURDERS, THE	73	09263	2,941,183		34
142	S	SWITCH!		10004	2,933,929		968
143	S	ADDAMS FAMILY, THE		01668	2,920,249		258
144	S	TARZAN		00069	2,893,844		279
145	S	CHASE, THE	66	02403	2,852,684		44
146	S	BIG JAKE	75	19831	2,849,234		124
147	S	WILD, WILD WORLD OF ANIMALS		01512	2,839,138		92
148	S	HORSE SOLDIERS, THE	59	06709	2,766,647		150
149	S	MOTORWEEK ILLUSTRATED		14196	2,733,930		48
150	S	NO TIME FOR SERGEANTS	58	10546	2,710,135		27
151	S	FIGHTING SEABEES, THE	44	04655	2,702,272		81
152	S	INCREDIBLE HULK, THE		08018	2,669,222		1,101
153	S	DOWN TO EARTH-COMEDY		05082	2,623,374		30
154	S	BULLITT	68	01915	2,592,828		182
155	S	DUEL	71	04043	2,573,336		69
156	S	SHEPHERD OF THE HILLS, THE	41	13363	2,543,174		44

T Y P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
S	157	TEXAS		09959	2,535,910	120
S	158	CIMARRON STRIP		01305	2,507,806	199
S	159	WELCOME BACK, KOTTER		10073	2,495,082	742
S	160	DONOVAN'S REEF	63	03841	2,490,092	95
S	161	SPRINGFIELD RIFLE	52	14113	2,473,414	40
S	162	MURDER IN TEXAS	81	23453	2,455,446	156
S	163	SEA CHASE, THE	55	12992	2,444,968	52
S	164	NEWLYWED GAME, THE		07744	2,440,062	787
S	165	GUNS OF NAVARONE, THE	61	05999	2,423,472	151
S	166	MURDERERS ROW	66	10052	2,363,112	45
S	167	CLASH OF THE TITANS	81	25862	2,351,827	361
S	168	CNN TELEVISION		14109	2,344,617	2,249
S	169	KING CREOLE	58	07837	2,333,910	75
S	170	PAINT YOUR WAGON	70	11125	2,330,295	116
S	171	WONDER WOMAN		07411	2,309,718	1,059
S	172	REBEL WITHOUT A CAUSE	55	12095	2,280,499	36
S	173	GUESS WHO'S COMING TO DINNER	67	05914	2,278,553	33
S	174	MAN CALLED HORSE, A	70	20187	2,251,933	73
S	175	DIAL "M" FOR MURDER	54	03692	2,231,356	51
S	176	SIX MILLION DOLLAR MAN		00532	2,220,301	1,165
S	177	TOP 40 VIDEOS		15107	2,205,571	459
S	178	DEAD HEAT ON A MERRY-GO-ROUND	68	03375	2,205,303	38
S	179	SPLendor IN THE GRASS	61	14085	2,200,230	78
S	180	WAR WAGON	67	16493	2,194,009	111
S	181	ANATOMY OF A MURDER	59	00377	2,186,768	43
S	182	ALVIN SHOW, THE		01525	2,186,290	144
S	183	OPERATION PACIFIC	51	10928	2,167,014	56
S	184	SPENCER'S MOUNTAIN	63	14062	2,166,312	58
S	185	PT 109	63	11816	2,163,284	86
S	186	LOVE CONNECTION		14191	2,151,863	3,289
S	187	VON RYAN'S EXPRESS	65	16377	2,151,085	114
S	188	LOVE WITH THE PROPER STRANGER	63	08774	2,145,800	56
S	189	SACKETTS, THE	73	22143	2,124,691	99
S	190	OKLAHOMA CRUDE	73	17741	2,095,741	40
S	191	HARPER VALLEY PTA	78	22689	2,087,386	46
S	192	ZULU	64	17453	2,065,418	46
S	193	CARPETBAGGERS, THE	64	02176	2,062,756	59
S	194	BLUE KNIGHT	73	18922	2,044,910	59
S	195	MY THREE SONS		03875	2,027,363	842
S	196	CASPER/HARVEY CARTOONS		03403	2,024,162	1,064
S	197	KENNY ROGERS AS THE GAMBLER PART I	80	22728	2,023,666	48
S	198	MISSILES OF OCTOBER, THE	74	17725	2,022,779	30
S	199	FOR LADIES ONLY	81	23898	2,020,611	41
S	200	FIGHTING KENTUCKIAN, THE	49	04642	1,970,344	59
S	201	WILL PENNY	68	18968	1,969,681	75
S	202	CHARLEY VARRICK	73	17477	1,943,571	59
S	203	WITH SIX YOU GET EGGROLL	68	17035	1,929,095	63
S	204	LAUGH-IN		00105	1,923,318	1,119
S	205	BJ/LOBO SHOW, THE		13802	1,918,239	897
S	206	SERGEANT YORK	41	13173	1,890,355	38
S	207	THIS WEEK IN BASEBALL		07588	1,890,088	316
S	208	RED RIVER	48	12145	1,889,547	85

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T Y P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
S	209	UNFORGIVEN, THE	60	16107	1,888,533	29
S	210	DAKOTA	45	03157	1,885,569	28
S	211	COUSTEAU/AMAZON: SNOWSTORM IN THE JUNGLE		15310	1,871,664	16
S	212	SUMMER PLACE, A	59	14513	1,865,691	36
S	213	BIG SKY, THE	52	01208	1,859,014	12
S	214	TWILIGHT FOR THE GODS	58	15906	1,857,780	20
S	215	MEATBALLS	79	22686	1,857,502	93
S	216	MAROOINED	69	09305	1,822,961	11
S	217	BEND OF THE RIVER	52	01061	1,820,924	35
S	218	LAW AND ORDER	76	19607	1,815,518	42
S	219	TOO CLOSE FOR COMFORT		09747	1,786,210	662
S	220	CHARADE	64	02354	1,785,547	66
S	221	S HEE HAW!		00658	1,753,278	1,399
S	222	GOOD GUYS WEAR BLACK	79	22685	1,750,898	32
S	223	PARADISE, HAWAIIAN STYLE	66	11185	1,750,746	77
S	224	CROSS OF IRON	77	22142	1,750,653	20
S	225	PEOPLE ARE TALKING		10730	1,746,987	2,142
S	226	PORTRAIT IN BLACK	60	11619	1,740,891	42
S	227	NADIA	84	25452	1,735,438	144
S	228	INSIDE DAISY CLOVER	66	07205	1,721,065	43
S	229	LAST SUNSET, THE	61	08171	1,706,694	46
S	230	THUNDER BAY	53	15335	1,702,169	33
S	231	IMITATION OF LIFE	59	07074	1,694,092	38
S	232	FLYING TIGERS	42	04876	1,692,651	77
S	233	SPIDERMAN		01638	1,689,526	778
S	234	FLYING LEATHERNECKS	51	04870	1,674,664	65
S	235	TAKE THE MONEY AND RUN	69	14692	1,654,075	63
S	236	S MIGHTY MOUSE SHOW		01601	1,649,262	1,147
S	237	S THICKE OF THE NIGHT		14279	1,644,148	6,247
S	238	MAN WHO SHOT LIBERTY VALANCE	62	09183	1,641,956	48
S	239	GREATEST SHOW ON EARTH, THE	52	05874	1,630,225	49
S	240	S DICK VAN DYKE SHOW, THE		01718	1,621,304	1,000
S	241	WACKIEST SHIP IN THE ARMY, THE	61	16395	1,613,806	66
S	242	S DATING GAME, THE		08257	1,609,170	514
S	243	S FAT ALBERT AND THE COSBY KIDS		08874	1,604,864	858
S	244	TORN CURTAIN	66	15616	1,603,562	83
S	245	MARNIE	64	09303	1,598,401	51
S	246	HOWLING, THE	81	25072	1,577,256	195
S	247	BEHOLD A PALE HORSE	64	01023	1,575,777	24
S	248	NUTTY PROFESSOR, THE	63	10637	1,573,162	129
S	249	NAKED AND THE DEAD, THE	58	10210	1,569,172	38
S	250	BACK TO BATMAN	45	00735	1,568,596	43
S	251	FAST BREAK	79	22997	1,566,676	57
S	252	EAST OF EDEN	81	24320	1,564,470	34
S	253	OUR MAN FLINT	66	10993	1,563,775	104
S	254	HELL TO ETERNITY	60	06289	1,561,296	11
S	255	RIO GRANDE	50	12442	1,560,376	66
S	256	S BREAKAWAY		14098	1,554,276	2,705
S	257	DR. STRANGELOVE, OR: HOW I LEARNED TO STOP WORRYING AND LOVE	64	03963	1,552,354	39
S	258	LONELY ARE THE BRAVE	62	08590	1,550,928	25
S	259	S BARNABY JONES		00744	1,548,916	1,972
S	260	MAD MAX	80	23505	1,546,298	104

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
261		HATARI!	62	06143	1,543,289		29
262		TAKE THIS JOB AND SHOVE IT	81	25069	1,542,033		266
263		PEYTON PLACE	57	11391	1,541,776		85
264	S	PUTTIN ON THE HITS		14759	1,540,706		415
265	S	GRANDES NOVELAS		04554	1,536,670		960
266		WHO'S MINDING THE STORE?	63	16865	1,531,985		78
267		ROBINSON CRUSOE ON MARS	64	12536	1,527,974		40
268	S	EMERGENCY		00520	1,522,486		651
269		COCKEYED COWBOYS OF CALICO COUNTY, THE	69	02612	1,510,896		22
270		ALAMO, THE	60	17589	1,501,494		154
271	S	BEST OF SATURDAY NIGHT LIVE, THE		09412	1,494,891		524
272	S	ARCHIE BUNKER'S PLACE		08956	1,481,819		314
273		TO KILL A MOCKINGBIRD	62	15492	1,479,159		41
274		JAMES A. MICHENER'S DYNASTY	76	19604	1,477,061		20
275	S	AMERICA'S TOP 10		09374	1,470,615		714
276		MAN'S FAVORITE SPORT	64	09243	1,466,844		52
277		THAT TOUCH OF MINK	62	15007	1,465,990		72
278		FATHER GOOSE	65	04536	1,453,131		62
279		TYCOON	47	16003	1,452,672		55
280	S	DANCE FEVER		08448	1,450,295		679
281		FOR THE LOVE OF BENJI	77	21913	1,448,830		42
282	S	ON STAGE AMERICA		15245	1,441,780		911
283		STRIKE FORCE	75	18924	1,436,376		34
284		VICTORS, THE	63	16302	1,413,261		29
285		ADVENTURES OF ROBIN HOOD, THE	38	00126	1,412,976		94
286		EXORCIST, THE	73	04361	1,408,485		230
287		TELL THEM WILLIE BOY IS HERE	69	14849	1,404,460		78
288		MOLLY MAGUIRES, THE	69	09756	1,400,625		10
289		CARNAL KNOWLEDGE	71	21100	1,396,204		199
290		SILVER STREAK	76	20747	1,395,006		160
291		YANKS	79	23482	1,393,738		110
292		NO MAN IS AN ISLAND	62	10515	1,393,582		23
293	S	UNKNOWN WAR, THE		08083	1,392,900		32
294		CABOBLANCO	81	24312	1,391,600		24
295		MAN OF A THOUSAND FACES	57	09126	1,386,676		27
296		KISS ME, KILL ME	76	19641	1,383,494		12
297		MUNSTER GO HOME	66	09985	1,381,036		82
298		BREAKFAST AT TIFFANY'S	61	01754	1,376,672		54
299	S	BLOOD FEUD		14089	1,360,582		80
300		WAR PAINT	53	16492	1,357,911		15
301		CRASH	78	21626	1,357,668		58
302		LAST TRAIN FROM GUN HILL	59	08178	1,357,361		85
303		HANG 'EM HIGH	68	06070	1,346,212		178
304	S	TRANSFORMERS, THE		15125	1,343,655		314
305		GREAT GATSBY, THE	74	19288	1,341,228		62
306		DEATH OF A GUNFIGHTER	69	03443	1,323,604		26
307		RETURN TO PEYTON PLACE	61	12279	1,307,940		39
308		JOE PANTHER	76	20553	1,296,513		26
309		MILDRED PIERCE	45	09596	1,292,765		22
310		HURRY SUNDOWN	67	06883	1,277,609		61
311		MACARTHUR	77	21734	1,276,053		112
312		HARD TIMES	75	20506	1,270,580		104

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
313		SHORT WALK TO DAYLIGHT	72	13454	1,256,922		14
314		MAJOR DUNDEE	65	08988	1,254,421		46
315		CACTUS FLOWER	69	01966	1,251,480		48
316		TOBRUK	67	15508	1,249,613		85
317		ROBIN AND THE SEVEN HOODS	64	12528	1,245,163		27
318		DUEL IN THE SUN	47	04051	1,238,106		35
319		FIGHTING 69TH, THE	40	04659	1,230,028		50
320		MONTANA	50	09803	1,224,692		12
321	S	20 MINUTE WORK OUT		14494	1,223,361		2,144
322	S	PLASTICMAN		08649	1,204,357		508
323		MAN ALONE, A	55	09025	1,204,036		24
324		BACK STREET	61	00734	1,203,967		37
325		NIGHT OF THE GRIZZLY, THE	66	10423	1,203,094		30
326		MURPHY'S WAR	71	10059	1,201,759		56
327		BELLS OF ST. MARY'S, THE	45	01047	1,185,889		19
328		VILLAIN	79	24318	1,185,060		16
329		WRECKING CREW, THE	68	17197	1,178,472		25
330	S	DANCIN' ON AIR		14495	1,166,856		480
331		TWO FOR THE ROAD	67	15936	1,164,668		21
332		ST. IVES	76	20123	1,163,936		116
333	S	WHITE SHADOW, THE		08695	1,163,596		476
334		LIFE AND TIMES OF GRIZZLY ADAMS, THE	74	19232	1,162,551		36
335		STOWAWAY TO THE MOON	74	17792	1,161,164		32
336	S	RICH MAN, POOR MAN BOOK II		07399	1,159,724		40
337		GREAT NORTHFIELD, MINNESOTA RAID, THE	72	05854	1,153,944		75
338	S	GUNSMOKE		01310	1,145,678		560
339	S	ANYTHING FOR MONEY		14841	1,142,081		1,124
340	S	MARY TYLER MOORE SHOW, THE		01828	1,140,349		1,306
341	S	JETSONS		01585	1,134,928		574
342		MOUNTAIN MAN	77	21179	1,131,214		8
343	S	LOST IN SPACE		00842	1,126,661		326
344		MAN FROM THE ALAMO, THE	53	09081	1,120,850		13
345		WAR LOVER, THE	62	16479	1,117,505		31
346	S	GIDGET		01753	1,115,936		376
347		APACHE	54	00482	1,109,669		46
348		BEDFORD INCIDENT, THE	65	00983	1,100,713		60
349		ROOSTER COGBURN	75	19378	1,091,722		132
350	S	MANNIX		00779	1,090,101		648
351	S	TALES FROM THE DARKSIDE		15117	1,086,931		282
352	S	THIEF OF BAGDAD, THE	40	15102	1,084,358		16
353	S	VOYAGERS!		13613	1,083,825		204
354	S	LITTLE RASCALS		02987	1,079,554		562
355	S	MISSION IMPOSSIBLE		00481	1,077,736		814
356	S	GET SMART		01748	1,074,436		718
357		3:10 TO YUMA	57	15313	1,067,128		24
358		TROUBLE WITH ANGELS, THE	66	15820	1,063,637		34
359		COWBOY	58	02910	1,061,232		34
360		LONG GRAY LINE, THE	55	08604	1,059,660		11
361	S	ALIAS SMITH AND JONES		01300	1,052,774		356
362	S	ENTERTAINMENT THIS WEEK		10586	1,050,453		1,961
363	S	FIRST TELEVIEWED SOAP OPERA AWARDS		14828	1,047,988		70
364		WILLARD	71	16970	1,042,751		52

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
365		EYE FOR AN EYE, AN		18147	1,037,699		214
366		ARTHUR	81	25153	1,035,850		8
367	S	SOLD GOLD HITS		15238	1,033,974		755
368		COMANCHE	56	02678	1,030,868		30
369	S	JACKSON FIVE		01593	1,029,057		436
370		FISTFUL OF DOLLARS, A	67	18942	1,026,019		130
371		SHAKIEST GUN IN THE WEST	68	13304	1,024,912		65
372	S	WILD KINGDOM		01511	1,014,870		520
373		WAR DRUMS	57	16471	1,011,857		6
374		BRIDGE TOO FAR, A	77	21014	1,008,365		173
375		MIDAS RUN	69	09563	995,555		46
376		THING, THE	51	15114	976,459		52
377		RIDE BEYOND VENGEANCE	66	12347	972,750		22
378	S	KOJAK		00458	972,373		996
379		SEMINOLE	53	13138	956,018		8
380	S	MAVERICK		01317	952,314		272
381		WAY WE WERE, THE	73	19849	950,480		101
382		BREAKING AWAY	79	22795	945,887		108
383		PLAZA SUITE	71	11556	945,343		36
384		RELUCTANT ASTRONAUT, THE	67	12187	944,718		104
385	S	HOY MISMO		04562	944,630		836
386		ALFRED HITCHCOCK PRESENTS		02411	942,392		814
387	S	RIFLEMAN, THE		02915	936,305		235
388		WAR OF THE WORLDS, THE	53	16480	935,901		72
389	S	BIZZARRE		14864	926,310		604
390		HELLFIGHTERS, THE	69	06295	926,192		75
391		FAMILY JEWELS, THE	65	04468	924,612		120
392		COLORADO TERRITORY	49	02668	921,414		8
393		BONNIE AND CLYDE	67	01575	913,672		171
394		MCMALE'S NAVY JOINS THE AIR FORCE	65	09423	912,700		64
395		GUYANA TRAGEDY: THE STORY OF JIM JONES	80	22721	911,176		57
396		ANDROMEDA STRAIN, THE	71	00397	907,612		41
397	S	JOSIE AND THE PUSSYCATS		01587	902,336		160
398		MAN FROM LARAMIE, THE	55	09065	900,096		68
399		SHURFS AND THE MAGIC FLUTE, THE	84	25972	897,570		96
400	S	GEORGE BURNS AND GRACIE ALLEN SHOW, THE		01747	893,368		180
401		SHENANDOAH	65	13361	879,434		56
402		SAND PEBBLES, THE	68	12832	872,041		88
403		VIOLENT MEN, THE	55	16327	871,909		18
404		DESTROY RIDES AGAIN	39	03603	869,153		40
405	S	MOVIEZONE NEWS		14192	866,017		80
407		GUNFIGHT IN ABILENE	67	05866	855,552		7
407	S	LIFE AND TIMES OF GRIZZLY ADAMS, THE		07609	854,367		176
408	S	BIONIC WOMAN, THE		07004	854,305		500
409		JOE KIDD	72	17695	851,601		122
410		PLUNDERERS, THE	60	11571	848,590		8
411		DEER HUNTER, THE	78	22209	848,034		155
412		BLACK SHIELD OF FALWORTH, THE	54	01358	841,721		44
413		GREAT AMERICAN TRAFFIC JAM, THE	80	22980	840,759		38
414		RIDING TALL	74	22431	834,728		10
415		OVERBOARD	78	21379	833,572		24
416		ROLLOVER	81	25194	829,112		163

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RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
417	S	LONE RANGER		02904	828,523		470
418		THIRD DAY, THE	65	15122	826,444		24
419		FAR COUNTRY, THE	55	04487	824,838		62
420		CARSON CITY	52	02196	823,210		18
421		BACK TO THE PLANET OF THE APES	74	23104	818,008		55
422		CONVERSATION, THE	74	19860	816,696		28
423		GRASS IS ALWAYS GREENER OVER THE SEPTIC TANK, THE	78	21633	816,376		68
424		BLUE HAWAII	62	01508	816,258		72
425		COPPER CANYON	50	02809	813,157		15
426		INCREDIBLE MR. LIMPET, THE	64	07164	812,320		64
427		CAPRICORN ONE	78	22193	812,292		102
428		THIS SAVAGE LAND	68	15187	811,841		17
429		FRIENDLY PERSUASION	56	05128	810,446		206
430		LOVE AND BULLETS	79	22262	808,221		84
431		GHOST AND MR. CHICKEN, THE	66	05403	807,706		48
432		EAGLE AND THE HAWK	50	04085	806,237		15
433		GUNFIGHT AT DODGE CITY, THE	59	05963	806,237		7
434		BACKTRACK	68	00745	803,207		20
435		BLACK SWAN, THE	42	01362	800,780		16
436		STONE KILLER, THE	73	19210	798,627		67
437		JOHNNY CONCHO	56	07558	798,352		8
438		SON OF GODZILLA	69	13904	790,744		8
439		GOOD, THE BAD AND THE UGLY, THE	68	05742	790,700		230
440		GREAT ESCAPE, THE	63	05816	790,239		217
441		DISORDERLY ORDERLY	64	03757	788,655		104
442	S	STREETS OF SAN FRANCISCO, THE		00541	783,310		650
443		SEMI-TOUGH	77	22070	782,238		172
444		LOST CONTINENT, THE	68	08862	776,296		29
445	S	BARETTA		00391	775,510		526
446		TAMMY AND THE BACHELOR	57	14729	775,120		48
447	S	HARRY O		00444	773,778		1,035
448		PERILS OF PAULINE, THE	47	11369	770,800		56
449		CURSE OF THE WEREWOLF	61	03127	764,178		31
450		KINGS ROW	42	07886	763,558		12
451		PARADISE ALLEY	67	21737	762,690		56
452		FOR A FEW DOLLARS MORE	67	04913	761,539		156
453		MEET ME IN ST. LOUIS	45	09445	757,476		26
454	S	GREEN ACRES		01767	754,770		387
455		THUNDERBOLT AND LIGHTFOOT	74	19301	754,155		171
456		S.I.N. MOVIE	77	18222	751,651		1,691
457		WHICH WAY IS UP?		21740	749,596		30
458	S	SCRUPLES		09267	748,597		59
459		RUN WILD, RUN FREE	69	12690	747,830		16
460		PHOTO FINISH/A MATTER OF STATE	78	23331	747,368		63
461		NORTH BY NORTHWEST	59	10573	742,766		155
462		CONCRETE COWBOYS, THE	79	22379	741,580		72
463		HUNTERS ARE FOR KILLING	70	06976	736,486		48
464	S	MORNING STRETCH		11203	734,881		2,390
465		EASY WAY, THE	52	04132	730,372		32
466	S	PHIL SILVERS SHOW, THE		03877	729,409		265
467		BEGUILED, THE	71	01002	723,821		76
468		MURDER BY NATURAL CAUSES	79	21825	722,708		32

T Y P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
	469	WRITTEN ON THE WIND	57	17199	722,013		18
	470	WHITE COMANCHE	67	16805	720,638		28
	471	S JEOPARDY		14977	718,451		842
	472	FORGOTTEN CITY OF THE PLANET OF THE APES, THE	74	23105	717,380		73
	473	S NEW \$100,000 NAME THAT TUNE		15166	717,271		771
	474	RAGE	66	11950	716,541		25
	475	S WOMAN TO WOMAN		14289	716,193		1,535
	476	MALTESE FALCON	41	09014	714,515		89
	477	PATTON	70	11287	711,319		179
	478	NIGHT GALLERY	69	10388	710,174		8
	479	ME, NATALIE	69	22221	709,942		8
	480	RETURN OF THE BADMEN	48	12263	709,779		36
	481	SLEUTH	72	19352	708,042		40
	482	ESCORT TO DANGER/ THE NIGHT OF THE CLONES	78	23329	708,042		24
	483	VOYAGE TO THE BOTTOM OF THE SEA	61	16387	705,974		20
	484	MEDICAL STORY	75	19317	705,396		154
	485	CASABLANCA	43	02204	703,767		408
	486	S SUPERMAN-BATMAN-AQUAMAN		00611	702,472		8
	487	MORE THE MERRIER, THE	43	09848	699,552		8
	488	MY SWEET CHARLIE	70	10157	699,552		8
	489	NEVER TOO LATE	65	10327	699,552		129
	490	CARRIE	76	20386	699,239		159
	491	S TWILIGHT ZONE SILVER ANNIVERSARY		05295	698,382		90
	492	IN LIKE FLINT	67	07106	698,065		128
	493	M*A*S*H	70	09349	697,040		72
	494	BARBAROSA	82	24891	696,640		220
	495	S LEONELA		04570	691,838		440
	496	S TRAPPER JOHN, M.D.		08949	688,254		16
	497	ADVENTURES OF FRONTIER FREMONT, THE	76	20154	687,416		157
	498	DEATH WISH	74	19477	686,233		8
	499	MAN-TRAP	61	09248	685,784		43
	500	POM POM GIRLS, THE	76	20702	684,784		164
	501	2001 A SPACE ODYSSEY	68	19844	682,866		9
	502	CHRISTMAS TREE, THE	69	02499	681,629		39
	503	DESERT FOX, THE	51	03528	678,989		34
	504	VERY SPECIAL FAVOR, A	65	16286	678,854		42
	505	DAY OF THE ANIMALS	77	21627	678,405		30
	506	STRANGERS: THE STORY OF A MOTHER AND DAUGHTER	79	22054	677,280		51
	507	KILLER GRIZZLY	76	22836	674,251		1,410
	508	S IRONSIDE		00770	673,222		34
	509	CASE OF RAPE, A	74	02217	666,058		149
	510	SHOOTIST, THE	76	20743	665,259		29
	511	GREAT SIOUX MASSACRE, THE	65	05862	662,782		56
	512	S ONE STEP BEYOND		02469	659,642		95
	513	LOVE IS A MANY SPLENDORED THING	55	08741	659,524		40
	514	TO HAVE AND HAVE NOT	44	15486	659,452		129
	515	SKULL, THE	65	13664	659,128		49
	516	EXORCIST II: THE HERETIC	78	21880	656,693		60
	517	RAID ON ROMMEL	71	11961	656,538		62
	518	DUCHESS AND THE DIRTWATER FOX, THE	76	20451	656,357		14
	519	BRAVADOS, THE	58	01739	651,867		
	520	JACK AND THE BEANSTALK	52	07443	651,106		

T Y P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
	521	FIVE EASY PIECES	70	19595	648,204		61
	522	IT HAPPENED ONE NIGHT	34	07379	647,897		46
	523	FOOL'S PARADE	71	04901	646,052		136
	524	LONGEST DAY, THE	62	08623	645,728		102
	525	SUPPORT YOUR LOCAL SHERIFF	69	14571	643,800		119
	526	THREE DAYS OF THE CONDOR	75	20794	637,288		112
	527	BATTLE OF THE BULGE	66	00900	636,389		634
	528	S TAKING ADVANTAGE		14278	634,124		16
	529	CASANOVA BROWN	44	02206	631,840		24
	530	MIRACLE ON 34TH STREET	73	09654	626,534		63
	531	TREACHERY AND GREED ON THE PLANET OF THE APES	74	23106	626,371		33
	532	SYBIL PART II	76	21076	625,056		40
	533	LIFE, LIBERTY AND PURSUIT ON THE PLANET OF THE APES	74	23107	622,396		44
	534	MIDNIGHT LACE	60	09570	622,325		167
	535	BUTCH CASSIDY AND THE SUNDANCE KID	69	01948	620,864		64
	536	INDISCREET	58	07180	619,544		22
	537	DARK MIRROR, THE	46	03290	618,942		84
	538	KING AND I, THE	56	07834	618,161		34
	539	SEA HAWK	40	12998	614,096		137
	540	HIGH PLAINS DRIFTER	73	17677	613,473		32
	541	DEATH MOON	78	21412	612,688		33
	542	TO FIND A MAN	72	19880	611,832		16
	543	FOOTSTEPS IN THE FOG	55	04911	611,372		157
	544	DIRTY HARRY	71	03744	608,424		56
	545	PILLOW TALK	59	11475	605,312		102
	546	PIRAHNA	78	23093	604,829		24
	547	HIGH COMMISSIONER, THE	68	06463	602,568		283
	548	S F TROOP		01733	599,385		6
	549	DON'T BOTHER TO KNOCK	52	03844	596,253		15
	550	KNUTE ROCKNE - ALL AMERICAN	40	07937	594,360		14
	551	TENSION AT TABLE ROCK	56	14885	593,691		24
	552	SANTE	73	19327	593,208		144
	553	PINK PANTHER STRIKES AGAIN, THE	76	20698	593,030		121
	554	LES GIRLS	57	08324	591,909		36
	555	STREETS OF SAN FRANCISCO, THE	72	14438	591,287		1,319
	556	S NEWSCOPE		13898	587,709		16
	557	UNDERWATER	55	16085	585,964		44
	558	LADIES' MAN, THE	61	07978	585,865		12
	559	MAN OF THE WEST	58	09140	585,439		161
	560	KING SOLOMON'S TREASURE	78	23869	584,906		44
	561	DOGS OF WAR, THE	81	24806	584,902		36
	562	CITY BENEATH THE SEA	70	02540	584,348		52
	563	SYBIL PART I	76	19646	583,843		31
	564	CALAMITY JANE	53	01985	581,539		70
	565	EXECUTIONER, THE	70	04353	580,833		45
	566	BOEING, BOEING	65	01547	580,393		88
	567	LAST HARD MEN, THE	63	20574	580,349		23
	568	BIRDS, THE	63	01265	580,043		319
	569	ONCE BEFORE I DIE	66	10789	577,728		57
	570	S LITTLE RASCALS		02979	577,438		18
	571	BEFORE AND AFTER	79	22290	576,472		
	572	BANNING	67	00838	574,992		

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
573		AIRPORT 1975	74	19367	572,815		118
574	S	EL MALEFICIO		04532	571,389		268
575		PROMISE HER ANYTHING	66	11793	571,160		44
576		STOOGE, THE	53	14281	569,487		36
577		SECRET OF THE INCAS	54	13085	568,835		26
578		MYSTERY OF THE WAX MUSEUM	33	10195	567,823		20
579		DELTA COUNTY, U.S.A.	77	20876	567,044		10
580		TOY TIGER	56	15663	566,610		16
581		CONVOY	78	22197	566,427		143
582	S	POLICE WOMAN		00506	565,960		628
583		COMING HOME	78	21970	565,877		102
584		THAT KIND OF WOMAN	59	14990	563,650		24
585		IT STARTED IN NAPLES	60	07390	559,902		20
586		CHARLIE CHAN IN CASTLE IN THE DESERT	42	02371	559,434		14
587		DESERT RATS, THE	53	03543	559,020		48
588		FOUL PLAY	78	22213	558,321		130
589	S	HERE'S LUCY		01780	557,265		861
590		COMPANIONS IN NIGHTMARE	67	02724	556,831		36
591		BUNNY O'HARE	71	01921	555,514		24
592		DALLAS COWBOY CHEERLEADERS	79	21910	555,461		44
593	S	BLUE KNIGHT, THE		10152	554,296		216
594		PILLARS OF THE SKY	56	11473	553,924		8
595		IT HAPPENED TO JANE	59	07383	553,858		38
596		CHARLIE CHAN AT THE RACE TRACK	36	02367	553,347		15
597		MR. MOTO'S GAMBLE	38	09941	552,284		8
598		BIBLE, THE	66	19262	551,688		85
599		ARTISTS AND MODELS	55	00597	550,827		60
600		SLAUGHTER ON TENTH AVENUE	57	13697	550,805		16
601		SIGN OF THE PAGAN	55	13502	550,176		8
602		UNGUARDED MOMENT, THE	56	16110	549,142		27
603	S	GREATS OF THE GAME, THE		14933	549,062		48
604		ALCATRAZ EXPRESS	61	00221	548,796		8
605		DRANGO	57	03993	548,796		8
606		TREASURE OF PANCHO VILLA, THE	55	15744	548,796		8
607		WINCHESTER .73	67	16976	548,796		16
608		DAY OF THE OUTLAW	59	03341	547,638		50
609		GOLD	73	19024	547,383		437
610	S	HOT ("HOT")		14956	544,229		16
611		OUTSIDER, THE	62	11078	544,216		125
612		MIDWAY	76	20635	543,570		20
613		UNINVITED, THE	44	16121	542,872		44
614		EASY COME, EASY GO	67	04119	542,661		96
615		EYES OF LAURA MARS	78	22211	541,918		11
616		LOST COMMAND	66	08661	541,912		48
617		ENEMY BELOW, THE	57	04238	541,286		28
618		CROSSCURRENT	71	01965	541,119		16
619		SIX BRIDGES TO CROSS	55	13633	540,956		8
620		PRINCE WHO WAS A THIEF, THE	51	11716	540,956		16
621		RAIDERS OF THE SEVEN SEAS	53	11971	540,956		16
622		MURDER AT THE MARDI GRAS	78	21372	540,113		8
623		FOOTSTEPS IN THE DARK	41	04910	539,442		8
624		TATTERED DRESS, THE	57	14810	539,442		8

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RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
625		GREAT BANK ROBBERY, THE	69	05803	537,968		16
626		RIDE THE WILD SURF	64	12364	537,962		21
627		MY FRIEND IRMA	49	10113	537,558		36
628		DOUBLE INDEMNITY	44	03900	537,316		8
629		BROKEN LANCE	54	01848	536,822		24
630		LAW OF THE LAWLESS	64	08230	536,480		16
631	S	PORKY PIG & FRIENDS		03372	535,589		462
632		WOMAN'S VENGEANCE, A	48	17126	535,480		12
633		HOUSE OF CARDS	68	06776	533,526		8
634		MARY JANE HARPER CRIED LAST NIGHT	77	20997	533,526		8
635		DEVIL DOG: THE HOUND OF HELL	78	21629	532,999		40
636		BEAU JAMES	57	00956	530,391		22
637		PARATROOPER	54	11193	529,560		8
638		RIDE TO HANGMAN'S TREE, THE	67	12366	529,560		8
639		THREE HOURS TO KILL	54	15260	528,234		16
640		TELEFON	77	22075	527,974		124
641		DRAGNET	69	03979	527,254		25
642		SAFARI	56	12742	526,958		8
643		ANGEL CITY	80	22942	526,094		31
644		TRIPOLI	50	15787	524,806		10
645		BOTANY BAY	53	01680	524,748		32
646		CABARET	72	01958	524,688		60
647		SHOOTING, THE	71	13437	524,292		8
648		AMITYVILLE HORROR, THE	79	22606	524,164		112
649		WHO'S GOT THE ACTION?	62	16862	523,208		32
650		SNOKEY AND THE BANDIT	77	20920	521,685		183
651		DAKOTA LIL	50	03160	520,180		16
652		OFF LIMITS	53	10668	519,298		34
653	S	NIGHT GALLERY		00843	518,895		637
654		SEVEN ANGRY MEN	55	13181	518,736		8
655	S	BANANA SPLITS AND FRIENDS		01361	516,854		488
656		APRIL FOOLS, THE	67	19211	514,843		30
657		FAREWELL TO THE PLANET OF THE APES	74	23108	513,227		49
658		BLUE WATER, WHITE DEATH	71	19866	512,788		16
659		FIREPOWER	79	22267	512,211		94
660		WOMAN IN HIDING	50	17085	511,434		18
661		40 POUNDS OF TROUBLE	63	05013	511,254		18
662	S	TWILIGHT ZONE (HOUR)		00555	510,467		108
663	S	FRANK SINATRA - CONCERT FOR THE AMERICAS		14141	509,680		128
664		LOST WEEKEND, THE	45	08686	509,418		24
665		INCREDIBLE ROCKY MOUNTAIN RACE, THE	77	21047	508,882		15
666		HOUND OF THE BASKERVILLES, THE	78	22499	506,935		22
667	S	OUR FINITE WORLD		05211	504,394		16
668		RETURN TO PARADISE	53	12278	503,236		18
669		WESTERN UNION	41	16557	502,985		47
670		DEADLY GAME, THE	70	19593	502,984		37
671		TWO MULES FOR SISTER SARA	70	15966	502,291		149
672		THAT CERTAIN FEELING	56	14978	502,282		30
673	S	G.I. JOE		14152	502,150		122
674		MARRIAGE ON THE ROCKS	65	09313	501,468		32
675		SOUTHERN STAR, THE	69	14019	500,934		16
676		ATTACK!	56	00665	500,892		16

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
677		KELLY'S HEROES	70	07725	500,334		182
678		MAGNIFICENT OBSESSION	54	08958	500,212		32
679	S	DANCE SHOW		14296	500,086		471
680		RED SKIES OF MONTANA	52	12157	499,760		16
681		GIDGET GOES HAWAIIAN	61	05455	498,120		16
682		BORGIA STICK, THE	67	01620	497,474		10
683		FLIGHT TO HOLOCAUST	77	19934	496,632		10
684		COLOSSUS AND THE HEADHUNTERS	60	02670	496,492		8
685		EIGER SANCTION	75	19376	496,293		179
686	S	BUSCA-PARAISO		04510	496,213		161
687	S	NOTICIERO NACIONAL		04583	495,352		236
688		LOVE STORY	70	08766	494,507		72
689		HIGH RISK	81	24315	494,190		8
690		NEVER SAY GOODBYE	56	10320	493,720		12
691		HARRIET CRAIG	50	06129	493,720		8
692	S	HOW THE WEST WAS WON		07614	493,583		389
693		CANCEL MY RESERVATION	72	19377	492,446		40
694		MAN COULD GET KILLED, A	66	09044	492,344		24
695		MY FAVORITE WIFE	40	10109	490,512		16
696		RAT RACE, THE	60	12051	488,489		30
697	S	FIERA		04547	487,905		187
698		PETICOAT JUNCTION		01883	487,014		494
699		HELL WITH HEROES, THE	68	06290	485,956		17
700		SLENDER THREAD, THE	66	13723	484,134		26
701		MADAME X	37	08899	481,966		8
702		GIDGET	59	05453	481,097		30
703		TO CATCH A THIEF	55	15481	480,874		74
704		PINK JUNGLE, THE	68	11482	479,658		32
705		DOCTOR ZHIVAGO	65	17638	477,154		79
706		BIKINI BEACH	64	01230	476,192		40
707		LAST PICTURE SHOW, THE	71	17705	473,299		40
708		ROLLERCOASTER	77	21738	473,262		123
709		ARRIVEDerci BABY	66	00585	472,938		16
710		GATOR	76	20487	472,517		164
711		WHO'S BEEN SLEEPING IN MY BED?	63	16861	471,016		41
712	S	SALUTE		14247	470,858		276
713		PAPILLON	73	18445	470,663		74
714		HAPPENING, THE	67	06084	469,353		12
715		WOMEN IN WHITE	79	22801	468,808		16
716		EARTHQUAKE	74	19769	468,730		126
717		PRESIDENT'S ANALYST, THE	67	11674	468,430		32
718		ALICE SWEET ALICE	77	23900	468,103		42
719		OPERATION SECRET	52	10930	467,740		8
720		ROVER, THE		17543	467,026		8
721		WHO DONE IT?	42	16838	466,709		24
722		TRIAL RUN	69	15764	466,652		16
723		HOT ROCK, THE	70	06734	466,573		54
724		LOST FLIGHT	69	08664	466,456		24
725		FLAMINGO ROAD	49	04795	465,830		16
726		BANDOLERO!	68	00828	465,428		40
727		COOL HAND LUKE	67	02803	465,420		149
728		BRINGING UP BABY	38	01821	465,052		30

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
729		WILD GEESSE, THE	78	21895	464,758		52
730		DROWNING POOL, THE	75	20107	464,633		85
731		EXPERIMENT IN TERROR	62	04365	464,429		50
732		INTERLUDE	57	07229	463,150		10
733		DARING GAME	68	03269	462,699		15
734		QUEEN OF THE STARDUST BALLROOM	75	18293	462,038		41
735		MECHANIC, THE	72	17719	461,940		121
736		IT SHOULD HAPPEN TO YOU	54	07388	461,912		14
737	S	ROSE PETAL PLACE (15742)		05232	460,952		78
738		BEYOND MOMBASA	57	01118	460,294		8
739		HAWAII	66	06170	458,865		44
740		ASSAULT ON A QUEEN	66	00623	458,212		39
741		CAPRICE	67	02085	458,041		42
742		ABBOTT AND COSTELLO MEET THE MUMMY	55	00015	456,648		60
743		KILLER ELITE, THE	75	20560	455,837		87
744		DAUGHTER OF THE MIND	69	03316	455,646		16
745		MANEATER	73	09217	453,759		14
746		TEN LITTLE INDIANS	66	14864	452,883		51
747		DESTINATION TOKYO	43	03593	451,688		24
748		LADY TAKES A FLYER, THE	58	08059	449,970		12
749		LIVES OF JENNY DOLAN, THE	75	19306	449,171		24
750		CHISUM	70	02486	449,171		135
751		ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS	55	00013	448,992		60
752		STRANGER IN MY ARMS, A	59	14390	448,540		8
753	S	DAN AUGUST: THE KILLING AFFAIRS	71	22656	447,535		71
754		KING LEAR		15292	447,156		168
755		BREAKOUT	75	19870	446,875		109
756		JOURNEY TO THE FAR SIDE OF THE SUN	69	07603	446,528		28
757		PEPE	61	11345	446,110		10
758		COWBOYS, THE	72	02928	445,894		172
759		WHITE LIGHTNING	73	19212	445,805		128
760		HOOK, LINE AND SINKER	69	06678	445,322		16
761		TORA! TORA! TORA!	70	15805	444,736		106
762		VIRGINIA HILL STORY, THE	74	17821	444,153		22
763		BIG CIRCUS, THE	59	01155	444,152		8
764		I LOVE A MYSTERY	67	06939	443,898		72
765	S	DICK CLARK-THE ROCK ROLLS ON		05080	440,366		15
766		NIGHT THEY TOOK MISS BEAUTIFUL, THE	77	21054	439,690		39
767		PRIVATE NAVY OF SGT. O'FARRELL, THE	68	11758	438,831		100
768		DIRTY DOZEN, THE	67	03742	438,199		8
769		RED TOMAHAWK	67	12164	437,956		8
770		SHADOW BOX, THE	80	23752	437,956		128
771		ANNIE HALL	77	21950	437,282		30
772		DEATH BE NOT PROUD	75	18920	437,028		97
773		END, THE	78	22210	436,034		20
774		CHARLIE CHAN IN CITY IN DARKNESS	39	02372	435,036		32
775		MAD BULL	77	21050	433,611		8
776		MY MAN GODFREY	36	10130	433,136		8
777		MAN HUNTER, THE	69	09093	432,928		128
778		CANDIDATE, THE	72	02060	432,902		8
779		TILL THE END OF TIME	46	15412	432,444		8
780		WEB, THE	47	16562	432,444		8

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
781		UNDEFEATED, THE	70	16029	431,847	92	
782		POSEIDON ADVENTURE, THE	72	11625	429,581	109	
783		SOLDIER OF FORTUNE	53	13839	429,528	48	
784		GODDESS, THE	58	05648	429,464	18	
785		DOCTOR EHRlich'S MAGIC BULLET	40	03796	429,304	8	
786		MY DEAR SECRETARY	48	10099	429,304	8	
787		MONTE WALSH	70	20901	427,826	38	
788	S	BALIA (BAILA) CONMIGO	76	04507	425,735	224	
789		GUMBALL RALLY, THE	75	20130	423,835	115	
790		BEAST MUST DIE, THE	75	17460	423,552	48	
791		PERFECT GENTLEMEN	78	21382	421,634	16	
792		EBB TIDE	37	04133	421,634	12	
793		TIGHT SPOT	55	15405	421,634	16	
794		FOUNTAINHEAD, THE	49	05017	420,648	16	
795		FIREBALL FORWARD	72	04708	418,502	24	
796		VIKINGS, THE	58	16315	418,088	81	
797	S	PLEASE DON'T EAT THE DAISIES		01885	417,082	278	
798		RACE WITH THE DEVIL	75	20282	417,042	83	
799		MADE FOR EACH OTHER	39	08901	416,844	17	
800		MUSCLE BEACH PARTY	64	10060	416,842	39	
801		HAVE ROCKET, WILL TRAVEL	59	08166	416,024	18	
802		RITUALS	78	22750	414,967	28	
803		NICKELODEON	76	20663	414,953	91	
804		RAW WIND IN EDEN	58	12063	413,874	8	
805		SHADOW OF DOUBT	35	13262	413,874	8	
806		TAP ROOTS	48	14745	413,874	8	
807	S	RAT PATROL		01460	413,518	112	
808		RAID ON ENTEBBE	77	19930	413,493	81	
809		MURDER MY FRIEND	70	24182	410,503	30	
810		MAGNUM FORCE	73	08966	409,359	124	
811		CHILD IS WAITING, A	63	02455	408,608	8	
812		HOUSE CALLS	78	21732	406,846	90	
813		BROTHER JOHN	71	19863	406,654	25	
814		LIGHTNING STRIKES TWICE	51	08429	405,280	16	
815		ALL THAT HEAVEN ALLOWS	56	00285	404,476	24	
816		AFFAIR TO REMEMBER, AN	57	00148	403,817	62	
817		DARK, THE	79	23098	403,770	38	
818		STARCRASH	79	23930	403,732	24	
819		TIME AFTER TIME	79	23517	402,314	103	
820	S	FLIPPER		01407	401,905	164	
821		CONVICTED	50	02796	401,280	16	
822		FANTASTIC VOYAGE	68	04485	401,235	52	
823		SHAMPOO	75	20737	400,685	54	
824		HORNET'S NEST	70	06694	400,633	51	
825		SANDS OF IWO JIMA	49	12840	399,448	59	
826		GRADUATE, THE	67	05774	399,120	59	
827		BREAKHEART PASS	76	20369	398,753	111	
828		FAREWELL MY LOVELY	75	19939	398,587	58	
829		SHRIKE, THE	55	13476	398,001	6	
830		ARROWHEAD	53	00587	397,967	33	
831		SCARLET ANGEL	52	12939	397,227	6	
832		DETECTIVE STORY	51	03607	397,164	16	

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RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
833		SHERLOCK HOLMES FACES DEATH	43	13383	395,601	12	
834		PRIME CUT	72	22222	394,037	76	
835		BROTHERS RICO, THE	57	01869	391,924	14	
836		TAMMY AND THE MILLIONAIRE	67	14731	389,612	8	
837		HARLEM GLOBETROTTERS ON GILLIGAN'S ISLAND, THE	81	23583	389,576	136	
838		BOSTON GLOBETROTTER, THE	68	01659	389,428	64	
839		KATHERINE	75	19286	389,304	22	
840		COUNTRESS FROM HONG KONG, A	67	02868	388,988	8	
841		FLAMING STAR	60	04793	387,431	36	
842	S	MATCH GAME PM		03633	387,333	306	
843		NOTORIOUS	46	10610	387,241	64	
844		RETURN OF THE PINK PANTHER, THE	75	20711	386,561	153	
845	S	ADAM-12		02409	385,626	402	
846		BRIDGE AT REMAGEN, THE	69	01794	385,070	108	
847		DEATH OF OCEAN VIEW PARK, THE	79	22394	384,081	14	
848	S	MARVEL SUPERHEROES		03355	382,900	280	
849		DISAPPEARANCE OF SISTER AIMEE, THE	76	19846	382,285	20	
850		TOUCH OF EVIL	58	15634	377,958	36	
851		SWARM	78	21897	377,450	53	
852	S	MARRIED MAN, A		15006	375,553	122	
853	S	MAYBERRY R F D		01832	374,877	294	
854		TRIBES	70	15768	374,568	47	
855		PENNY SERENADE	41	11326	374,246	32	
856	S	MGM/105		03405	373,849	162	
857	S	RITUALS		15196	373,293	1,070	
858		LITTLE MISS MARKER	80	23474	373,146	64	
859	S	SIEMPRE EN DOMINGO		04646	373,005	348	
860		AUTUMN LEAVES	56	00582	372,452	16	
861		DARK COMMAND, THE	40	03277	372,182	50	
862		RUN SILENT, RUN DEEP	58	12589	371,413	95	
863	S	BLACKSTAR		11013	370,892	186	
864		BREAKER MORANT	80	25620	369,790	157	
865		FULLER BRUSH MAN, THE	48	05206	369,390	8	
866		CHINA CLIPPER	36	02467	369,050	8	
867		MUPPET MOVIE, THE	79	23554	368,756	80	
868		HOLLYWOOD OR BUST	56	06604	368,639	81	
869		LOST WORLD, THE	60	08688	367,038	75	
870		TOP SECRET	78	21400	366,395	44	
871		CROOKS AND CORONETS	69	03048	366,380	38	
872		FORBIDN PROJECT, THE	69	04955	365,943	36	
873		LATE SHOW, THE	77	21893	365,404	82	
874		WARRIORS, THE	55	16502	364,337	99	
875		TRAIN ROBBERS, THE	73	15703	363,390	160	
876		GHOST AND MRS. MUIR, THE	47	05404	363,116	28	
877	S	EDUARDO 2		04534	362,513	512	
878		MAN CALLED FLINTSTONE, THE	66	09039	359,411	4	
879		STORM CENTER	56	14297	359,374	8	
880	S	UNTOUCHABLES, THE		00557	358,892	480	
881		COUNTRY GIRL, THE	54	02874	358,464	58	
882		RETURN OF MAXWELL SMART, THE	80	23477	358,076	82	
883		MCKENZIE BREAK, THE	70	09425	356,531	74	
884		CAT ON A HOT TIN ROOF	58	02257	355,576	89	

T Y P	RANK	E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
	885		JUGGERNAUT	74	19631	355,561		73
	886		BORDERLINE	80	23550	355,436		66
	887		AIRPORT '77	77	20864	354,432		143
	888		KID GALAHAD	62	07771	354,348		64
	889		STRANGER IN OUR HOUSE	78	21530	352,912		32
	890		FIDDLER ON THE ROOF	71	17651	352,861		104
	891		DAN AUGUST: THE LADY KILLERS	71	22995	351,861		66
	892		THEM	54	15022	350,603		72
	893		AFRICAN QUEEN, THE	51	00165	350,429		131
	894	S	UNDERDOG		03391	350,424		282
	895	S	KING		08025	349,786		89
	896	S	TOM AND JERRY COMEDY SHOW, THE		09763	349,530		78
	897		TARZAN, THE APE MAN	32	14786	348,962		32
	898	S	MY FAVORITE MARTIAN		01850	348,587		320
	899		CLEOPATRA	63	02577	348,552		48
	900		BAREFOOT IN THE PARK	67	00857	347,562		88
	901	S	KID'S INCORPORATED		14994	347,528		230
	902		GEISHA BOY, THE	58	05342	346,180		113
	903		GOLDEN BOY	39	05687	345,891		16
	904		STRANGE VENGEANCE OF ROSALIE, THE	72	19349	345,401		26
	905		FIRST TRAVELING SALESLADY, THE	56	04731	344,864		16
	906		COMMAND, THE	54	02716	344,726		39
	907		JENNY	70	07501	344,100		24
	908		TIGER MAKES OUT, THE	67	15397	342,169		17
	909		DAN AUGUST: THE TROUBLE WITH WOMEN	71	22993	341,956		63
	910		LITTLE BIG MAN	70	20896	341,949		105
	911		HOUR OF THE GUN	67	06766	341,386		54
	912		PINK PANTHER, THE	64	11483	341,268		95
	913		SHE WORE A YELLOW RIBBON	49	13352	339,820		76
	914		EAT MY DUST	76	20453	337,918		47
	915		ART OF LOVE	65	00596	337,740		48
	916		ST. VALENTINE'S DAY MASSACRE, THE	67	14159	337,077		41
	917	S	MC HALE'S NAVY		01834	336,466		166
	918		GODZILLA VS. THE SMOG MONSTER	72	05654	336,115		48
	919		NEW YORK, NEW YORK	77	21026	335,948		71
	920		PLAY MISTY FOR ME	71	11547	335,868		150
	921		PRIME OF MISS JEAN BRODIE, THE	69	11705	335,523		20
	922		WHERE EAGLES DARE	69	16747	334,704		134
	923		ANGEL FACE	53	00410	333,724		20
	924		MANHUNTER	74	09230	332,842		18
	925		KILLERS, THE	46	07810	331,950		16
	926		CRACK IN THE WORLD	65	02932	330,828		30
	927		SUPPORT YOUR LOCAL GUNFIGHTER	71	17798	329,678		118
	928		RETURN OF THE SEVEN	66	12271	329,622		48
	929		SHERLOCK HOLMES IN TERROR BY NIGHT	46	14900	329,323		5
	930		SQUIRM	76	20757	329,077		92
	931		HEARTBREAK KID, THE	72	18781	328,591		50
	932		SEVEN	79	24279	328,130		43
	933		CARRAVANS	78	22205	327,721		39
	934		MARCH OR DIE	77	22263	326,741		33
	935		SILENCERS, THE	66	13507	325,652		35
	936		HIGH NOON	52	06473	325,228		75

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T Y P	RANK	E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
	937	S	VERONICA-AMOR		04665	323,324		160
	938		FOLLOW THAT DREAM	62	04886	323,293		34
	939		THREE INTO TWO WON'T GO	69	15267	322,158		8
	940		SAM WHISKEY	69	12801	321,842		109
	941		FRANKIE AND JOHNNY	66	05092	321,822		46
	942		BRUCE LEE THE INVINCIBLE		18115	321,576		32
	943		BUCK PRIVATES	41	01882	321,387		72
	944		I SAILED TO TAHITI WITH AN ALL GIRL CREW	68	06965	321,318		8
	945		KING SOLOMON'S MINES	50	07876	321,129		97
	946		DRUMS ALONG THE MOHAWK	39	04021	320,824		37
	947		SECRET WAYS, THE	61	13109	320,204		27
	948		SABOTEUR, THE	42	12719	319,701		33
	949		ULZANA'S RAID	72	17816	319,678		50
	950		TROUBLE ALONG THE WAY	53	15806	319,486		24
	951		ISLAND OF DR. MOREAU, THE	77	21622	319,182		120
	952		COOGAN'S BLUFF	68	02801	317,754		90
	953		STRANGERS ON A TRAIN	51	14409	317,727		25
	954		DEATH RACE	73	03455	317,308		32
	955		SEVEN YEAR ITCH, THE	55	13229	317,200		72
	956		STATE OF THE UNION	48	14236	314,914		8
	957		EXECUTION OF PRIVATE SLOVAK, THE	73	04352	314,667		18
	958		BANYON	71	00839	314,393		51
	959		ALONG THE GREAT DIVIDE	51	00310	314,330		34
	960		HOUD OF THE BASKERVILLES, THE	72	06761	312,387		20
	961		GREAT SANTINI, THE	80	23497	311,983		93
	962		BALLAD OF CABLE HOGUE, THE	70	00794	311,172		17
	963		SEX SYMBOL, THE	74	13249	311,168		17
	964	S	RICHARD SIMMONS SHOW, THE		09937	310,979		308
	965		THUNDER OVER THE PLAINS	53	15357	310,425		36
	966		CINCINNATI KID	65	02511	307,760		85
	967		I LOVE YOU...GOODBYE	74	06947	307,592		28
	968		KLUTE	71	07926	307,542		106
	969		LOOKING FOR MR. GOODBAR	77	22165	307,246		76
	970		THREE FACES WEST	40	15248	306,959		15
	971		EYEWITNESS	81	24263	306,798		92
	972		TICKLE ME	65	15386	306,692		60
	973		SAME TIME, NEXT YEAR	78	22968	306,569		76
	974		THIS ISLAND EARTH	55	15174	306,428		28
	975		HOMBRE	67	06612	305,170		110
	976	S	TONY RANDALL SHOW, THE		07364	304,752		54
	977	S	BULLSEYE		09380	304,600		120
	978		TERRY FOX STORY, THE		18200	303,324		127
	979		CISCO PIKE	71	02533	302,856		15
	980		DOMINO PRINCIPLE, THE	77	20941	302,769		58
	981		SUGARLAND EXPRESS, THE	74	14494	302,327		85
	982		IN THE HEAT OF THE NIGHT	67	07139	302,214		111
	983		ELVIS AND THE BEAUTY QUEEN	81	23439	302,002		16
	984		EYE OF THE NEEDLE	81	24805	301,915		91
	985	S	GIRL, THE GOLD WATCH & DYNAMITE, THE		10614	299,864		50
	986		DARKER SIDE OF TERROR, THE	79	21973	299,152		16
	987		CHAPMAN REPORT, THE	62	02353	298,976		36
	988		PRISONER OF ZENDA, THE	79	23478	297,796		65

T P RANK	E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
989	S	CHARLIE CHAN ON BROADWAY	37	02388	297,283	11	11
990	S	RETURN TO EDEN		14563	296,574	120	120
991	S	LORNE GREENE'S NEW WILDERNESS		13877	296,328	305	305
992	S	BROKEN SABRE, THE	64	23338	296,080	8	8
993	S	SPACE: 1999		00847	295,152	124	124
994	S	SHOOT THE SUN DOWN	80	23698	294,713	30	30
995	S	THIS WEEK'S MUSIC		15112	294,528	348	348
996	S	THREE RING CIRCUS	54	15295	290,561	57	57
997	S	MEMORIES WITH LAURENCE WELK		13639	290,371	154	154
998	S	BRASS TARGET	77	22202	290,935	84	84
999	S	ABBOTT AND COSTELLO MEET THE KILLER BORIS KARLOFF	49	00014	290,445	52	52
1,000	S	LAD: A DOG	62	07968	289,664	8	8
1,001	S	HAWK THE SLAYER	81	24193	289,504	16	16
1,002	S	MAUDE		01831	287,743	334	334
1,003	S	PROUD AND THE PROFANE, THE	56	11801	287,743	36	36
1,004	S	IT COULDN'T HAPPEN TO A NICER GUY	74	17599	287,635	32	32
1,005	S	LOST MAN, THE	69	08673	285,091	22	22
1,006	S	CONDOMINIUM		09000	284,975	80	80
1,007	S	WINCHESTER '73	50	16975	284,272	16	16
1,008	S	SHOT IN THE DARK, A	64	13458	284,076	92	92
1,009	S	BOYS FROM BRAZIL, THE	78	22201	283,724	104	104
1,010	S	MASTER GUNFIGHTER, THE	75	20116	283,713	13	13
1,011	S	RIDE 'EM COWBOY	42	12351	283,325	24	24
1,012	S	MAN WHO WOULD BE KING, THE	75	19976	283,243	164	164
1,013	S	CHARLIE CHAN IN EGYPT	35	02374	282,783	22	22
1,014	S	SURVIVAL RUN	80	23459	282,552	8	8
1,015	S	AMERICAN DIARY, THE		13994	282,396	48	48
1,016	S	SEVEN-UPS, THE	73	18998	281,714	70	70
1,017	S	TIME MACHINE, THE	60	15439	281,648	72	72
1,018	S	EXODUS	60	04360	281,231	54	54
1,019	S	WAR BETWEEN THE TATES, THE	76	19730	281,205	27	27
1,020	S	HEALTHBEAT		09902	281,079	474	474
1,021	S	BATTLE OF BRITAIN	69	18949	280,082	72	72
1,022	S	AMBUSHERS, THE	67	00352	279,900	33	33
1,023	S	RACE FOR YOUR LIFE, CHARLIE BROWN	77	22109	279,770	72	72
1,024	S	TRUE GRIT	69	15829	279,266	128	128
1,025	S	SECRET WAR OF HARRY FRIGG, THE	69	13108	279,255	42	42
1,026	S	BLUE MAX, THE	66	01511	279,132	60	60
1,027	S	AMALIA BATISTA		04503	278,676	128	128
1,028	S	BATTLE AT APACHE PASS, THE	52	00879	277,874	8	8
1,029	S	CHIEF CRAZY HORSE	55	02449	277,874	8	8
1,030	S	LEONARD NIMOY'S STAR TREK MEMORIES		05153	277,379	24	24
1,031	S	FROM NOON TILL THREE	77	20950	276,164	80	80
1,032	S	CAHILL, UNITED STATES MARSHAL	73	01979	275,746	113	113
1,033	S	HELEN KELLER: THE MIRACLE CONTINUES	84	25594	275,138	76	76
1,034	S	GERONIMO	39	05386	274,304	8	8
1,035	S	SOMEONE'S KILLING THE WORLD'S GREATEST MODELS	79	22406	274,279	20	20
1,036	S	REAL AMERICAN HERO, A	78	21657	273,762	24	24
1,037	S	DISTANT TRUMPET, A	64	03762	273,663	32	32
1,038	S	BIG SLEEP, THE	46	01209	273,493	66	66
1,039	S	GREAT RACE, THE	65	05858	272,634	95	95
1,040	S	CASTAWAYS ON GILLIGAN'S ISLAND, THE	79	21968	272,238	68	68

86/09/28 1984 NIELSEN STUDY. PROPERTIES OWNED BY MPAA-REPRESENTED CLIENTS

CABLE DATA CORPORATION

PAGE

T P RANK	E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,041	S	PRINCE AND THE SHOWGIRL, THE	57	11708	272,080	30	30
1,042	S	NIGHT KILL	80	23128	271,690	53	53
1,043	S	STRAIT-JACKET	64	14338	271,644	24	24
1,044	S	HELL IN THE PACIFIC	69	06280	270,322	62	62
1,045	S	MAN CALLED SLEDGE, A	71	09043	270,273	62	62
1,046	S	GHOST AND MRS. MUIR, THE		01752	269,982	152	152
1,047	S	IN ENEMY COUNTRY	68	07120	269,255	15	15
1,048	S	FEAR NO EVIL	69	04560	269,000	16	16
1,049	S	CHARLIE CHAN AT THE WAX MUSEUM	40	02368	268,065	18	18
1,050	S	BULLWINKLE SHOW		01541	267,932	330	330
1,051	S	VALLEY OF THE DOLLS	67	16208	267,136	37	37
1,052	S	ABBOTT AND COSTELLO IN THE FOREIGN LEGION	50	00007	266,935	80	80
1,053	S	CHUBASCO	68	02504	266,678	8	8
1,054	S	HELLS ANGELS ON WHEELS	67	06308	266,678	8	8
1,055	S	TERROR IN THE WAX MUSEUM	73	18928	266,148	38	38
1,056	S	TALES OF TERROR	62	14705	265,507	22	22
1,057	S	OPERATION CROSSBOW	65	10908	264,438	69	69
1,058	S	DIXIE DYNAMITE	76	19803	264,356	16	16
1,059	S	MR. SMITH GOES TO WASHINGTON	39	09957	263,714	60	60
1,060	S	CARTER COUNTRY		07775	263,064	97	97
1,061	S	THAT'S HOLLYWOOD		03541	262,768	152	152
1,062	S	PORTRAIT OF A STRIPPER	79	22321	262,666	48	48
1,063	S	CHARLIE CHAN IN PARIS	35	21537	262,545	8	8
1,064	S	MR. MOTO TAKES A CHANCE	38	08939	262,545	6	6
1,065	S	DRAGNET	53	03978	262,311	51	51
1,066	S	NEVER TO LOVE	40	10326	262,031	6	6
1,067	S	MIDNIGHT MAN	74	09572	261,299	39	39
1,068	S	CAGED	50	01977	260,928	23	23
1,069	S	SLEEPER	73	19249	260,600	40	40
1,070	S	HEROES OF TELEMAR, THE	65	06409	260,486	46	46
1,071	S	SHOOTOUT IN A ONE DOG TOWN	73	13442	260,409	28	28
1,072	S	DR. JEKYLL & SISTER HYDE	72	03949	259,722	29	29
1,073	S	MUNDO LATINO		04579	258,660	480	480
1,074	S	YOURS, MINE AND OURS	68	17410	258,594	75	75
1,075	S	LONG RIDERS, THE	80	24525	257,988	80	80
1,076	S	LET'S MAKE A DEAL		02554	257,597	473	473
1,077	S	SOLDIER BLUE	70	19950	257,531	50	50
1,078	S	SUNSHINE	73	14562	257,447	16	16
1,079	S	THEY CALL IT MURDER	71	15055	256,938	12	12
1,080	S	DEMON SEED	77	21418	256,097	57	57
1,081	S	COMBAT		00014	256,069	130	130
1,082	S	SPELLBOUND	45	14061	255,666	63	63
1,083	S	SOUTH PACIFIC	58	14012	255,627	59	59
1,084	S	MAYDAY: 40,000 FEET	76	19916	255,348	56	56
1,085	S	THIS IS YOUR LIFE		14280	255,344	211	211
1,086	S	SILENT PARTNER, THE	79	22688	254,555	29	29
1,087	S	PLANET OF THE APES	68	11535	253,702	59	59
1,088	S	WALK ON THE WILD SIDE	62	16428	253,499	23	23
1,089	S	VISIONS '84		15126	253,336	54	54
1,090	S	TAKING OF PELHAM ONE TWO THREE, THE	74	19621	253,000	110	110
1,091	S	DREAM MERCHANTS, THE		09458	252,958	26	26
1,092	S	BREAKER! BREAKER!	77	22137	252,658	81	81

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,093		KING AND FOUR QUEENS, THE	56	07833	252,598		18
1,094		ANATOMY OF A SEDUCTION	79	21947	252,432		32
1,095		DOC	71	22853	252,375		85
1,096		NIGHT MUST FALL	64	10405	252,295		16
1,097		COUNTDOWN	68	02851	251,778		39
1,098		HUMAN DESIRE	54	06853	251,250		16
1,099	S	PORKY PIG SHOW, THE		01616	250,740		122
1,100		TARZAN ESCAPES	36	14782	249,843		90
1,101		APPRENTICESHIP OF DUDDY KRAVITZ, THE	74	20832	249,806		19
1,102		FAHRENHEIT 451	67	04420	249,010		16
1,103		CITIZEN KANE	41	02536	248,993		53
1,104	S	CARD SHARKS		08298	248,170		398
1,105		RICH MAN, POOR MAN BOOK I		07003	248,000		16
1,106		JAILHOUSE ROCK	57	07466	248,000		8
1,107		ONE SPY TOO MANY	66	20909	247,530		40
1,108		BREAKING UP	78	21115	247,261		22
1,109		ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE	53	00010	247,117		116
1,110		MCQ	74	19833	247,072		115
1,111		SHANE	53	13309	246,396		77
1,112		KID WITH THE GOLDEN ARM, THE	80	23420	245,856		16
1,113		WHAT'S UP, DOC?	72	16697	245,849		101
1,114		BOBBY DEERFIELD	77	21884	245,212		139
1,115		TAXI DRIVER	76	20784	244,947		70
1,116		PRIDE OF THE MARINES	45	11696	244,639		18
1,117		MAGIC	78	23102	244,572		48
1,118		BIG FIX	78	21726	244,285		52
1,119		GROUNDSTAR CONSPIRACY, THE	72	05906	244,268		38
1,120		DELIVERANCE	72	03502	243,969		92
1,121		UNCANNY	78	21818	243,764		79
1,122		WINNING	69	17830	243,275		58
1,123		WAIT UNTIL DARK	67	16412	243,241		96
1,124		GRAY LADY DOWN	78	21731	243,216		68
1,125		BILLY JACK	71	01240	243,121		8
1,126		TIME MACHINE, THE	78	21664	243,073		2
1,127		SAYONARA	57	12917	242,929		26
1,128		AUDREY ROSE	77	21515	242,810		58
1,129		VANISHED	70	18232	241,994		33
1,130		THUNDER AND LIGHTNING	77	22179	241,693		93
1,131		DIARY OF ANNE FRANK, THE	59	03713	241,220		156
1,132	S	GUADALUPE		04557	240,339		14
1,133		FIVE PENNIES	59	04758	239,866		8
1,134		STATION SIX SAHARA	64	14240	239,866		26
1,135	S	JACKIE GLEASON SHOW, THE		00668	239,727		14
1,136		JAMES DEAN	76	19603	238,036		37
1,137		WILD IN THE COUNTRY	61	16927	237,902		68
1,138		SABRINA	54	12723	237,822		66
1,139		KING KONG	33	07840	237,396		67
1,140		FUN WITH DICK AND JANE	77	21444	236,807		16
1,141		JUDGE HORTON AND THE SCOTTSBORO BOYS	76	19605	236,150		80
1,142	S	THAT'S INCREDIBLE		09876	235,749		126
1,143		NEW MAVERICK, THE	78	21546	235,364		99
1,144		GUNFIGHT AT THE OK CORRAL	57	05965	235,070		

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,145		AND THEN THERE WERE NONE	45	00393	234,822		33
1,146		FOR PETE'S SAKE	74	19250	234,639		73
1,147		TWO MRS. CARROLLS, THE	47	15964	234,576		32
1,148		LOVE AT FIRST BITE	79	22572	234,534		48
1,149		YOUNG LOVE, FIRST LOVE	72	22391	234,242		34
1,150		LADY SINGS THE BLUES	72	20840	234,236		78
1,151		I REMEMBER MAMA	48	06963	234,055		26
1,152		KEYS OF THE KINGDOM	45	07750	233,830		32
1,153	S	WEEK IN REVIEW		14294	233,819		12
1,154		WILD BUNCH, THE	69	16902	233,357		94
1,155		ROCK-A-BYE BABY	58	12550	233,150		80
1,156	S	NEW YORK HOT TRACKS		15023	233,090		1,039
1,157		FRENZY	72	17659	232,160		69
1,158		CAR WASH	76	20387	232,153		84
1,159	S	CHISPA DE AMOR		04519	232,073		180
1,160		SOME LIKE IT HOT	59	13857	231,778		79
1,161		NIGHT VISITOR	81	17736	231,624		8
1,162		PENNIES FROM HEAVEN	81	25873	231,563		34
1,163		CLASH BY NIGHT	52	02563	231,548		8
1,164		BOFORS GUN, THE	68	01548	230,312		19
1,165		GO WEST	40	05636	229,454		18
1,166		MY DARLING CLEMENTINE	46	10096	229,362		39
1,167		STRAW DOGS	72	14421	228,313		49
1,168		NCHALE'S NAVY	64	09422	227,530		32
1,169		GRAPES OF WRATH, THE	40	05792	227,434		30
1,170		CAMELOT	67	02044	227,362		72
1,171		TIDAL WAVE	75	20798	227,331		33
1,172		HUSH, HUSH, SWEET CHARLOTTE	65	06886	227,238		30
1,173		GREEK TYCOON, THE	78	22108	226,811		73
1,174		HAIR	79	24510	226,709		89
1,175		PRODUCERS, THE	67	11777	225,670		31
1,176	S	BEAU BRUMMEL		00952	225,493		136
1,177		FISH	54	07608	225,479		94
1,178		ARSENIC AND OLD LACE	44	00591	225,056		48
1,179		FORCE 10 FROM NAVARONE	78	22719	224,897		47
1,180		CHANGE OF HABIT	69	02346	224,218		46
1,181		BRANNIGAN	75	19629	223,443		94
1,182		MEDUSA TOUCH, THE	78	22264	223,326		25
1,183		LAW, THE	74	17706	222,856		18
1,184		SKULLDUGGERY	70	13665	222,756		20
1,185		LUCKY LADY	75	20606	222,195		104
1,186		DEATH RACE 2000	75	20425	222,181		23
1,187		DETOUR TO TERROR	79	22582	222,032		16
1,188		LITTLE LADIES OF THE NIGHT	76	19884	221,676		56
1,189		DEVIL'S BRIGADE, THE	68	03682	221,640		61
1,190		FUZZ	72	05234	220,772		83
1,191		MADAME SIN	71	08897	220,752		24
1,192		GUILTY OR INNOCENT: THE SAM SHEPPARD MURDER CASE	75	19307	220,147		64
1,193		KEY LARGO	48	07743	220,089		84
1,194		CHILDREN'S HOUR, THE	62	02463	220,079		14
1,195		BUTTERFIELD 8	60	01950	220,070		66
1,196		STRANGE LOVE OF MARTHA IVERS, THE	46	14369	220,011		22

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,197		TENTACLES	77	21621	219,869		87
1,198		BATTLESTAR GALACTICA	78	21562	219,741		64
1,199		AMAZING SPIDER-MAN	77	20995	219,642		87
1,200		JUMPING JACKS	52	07641	218,802		50
1,201		HERCULES UNCHAINED	60	19901	218,466		32
1,202		FOXFIRE	55	05063	217,834		8
1,203		AMERICAN GRAFFITI	73	21724	217,777		60
1,204		TONY ROMEO	67	15557	217,534		28
1,205	S	FAME		13471	217,362		7
1,206		ADVISE & CONSENT	62	00138	217,041		23
1,207		WITHOUT RESERVATIONS	46	17043	216,006		24
1,208		THAT FUNNY FEELING	65	14983	215,660		24
1,209		55 DAYS AT PEKING	63	04611	215,225		38
1,210	S	24 HORAS		04500	214,981		357
1,211		ROSIE	67	12644	214,622		18
1,212		FBI STORY, THE	59	04556	214,554		42
1,213	S	IT TAKES TWO		13603	214,448		40
1,214		BABYSITTER, THE	80	23111	214,426		70
1,215		MICKEY ONE	65	09561	213,094		16
1,216		MAN WHO LOVED CAT DANCING, THE	73	19244	212,711		123
1,217		SKYJACKED	72	19878	212,342		80
1,218		GENTLEMAN JIM	42	05371	211,850		18
1,219		GENTLEMEN PREFER BLONDES	53	05378	211,559		52
1,220		FIVE CARD STUD	68	04742	211,462		80
1,221		HARDCASE	71	06114	211,236		15
1,222	S	PLAYBACK '83, '84, ETC.		15050	210,640		16
1,223	S	LAUREL AND HARDY SOUND COMEDIES		02665	209,986		188
1,224		ADDING MACHINE	69	00077	209,937		10
1,225		CADDY, THE	53	01968	209,759		69
1,226		DUEL AT DIABLO	66	04045	209,547		85
1,227		VERA CRUZ	54	16272	209,186		24
1,228		VIVA LAS VEGAS	64	16357	208,727		54
1,229		ONCE IS NEVER ENOUGH	70	24183	208,666		30
1,230		VALLEY FORGE	75	22100	208,236		6
1,231		LOGAN'S RUN	76	20594	207,999		64
1,232		KILLING AFFAIR, THE	77	20989	207,878		8
1,233		WOMEN AT WEST POINT	79	21940	207,878		8
1,234		MIGHTY JOE YOUNG	49	09589	206,820		33
1,235	S	JUGANDO-VIVIR		04563	205,238		92
1,236		FIRE!	77	19936	204,839		16
1,237		NIGHT PASSAGE	57	10431	204,244		16
1,238		TEA FOR TWO	50	14821	204,195		44
1,239		FORTUNE, THE	75	20472	204,134		59
1,240		TEXAS ACROSS THE RIVER	66	14938	203,824		32
1,241		RANCHO NOTORIOUS	52	12013	203,524		16
1,242		MR. MAJESTYK	74	19256	202,466		80
1,243		HORROR AT 37,000 FEET	72	06697	202,092		31
1,244		BATMAN	66	00877	201,988		56
1,245		TRUTH ABOUT SPRING, THE	65	15843	201,945		25
1,246		LUST FOR GOLD	49	08837	201,838		8
1,247		STRANGER, THE	46	14382	201,838		8
1,248		WIDOW	76	19627	201,838		8

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,249		JET PILOT	57	23472	201,747		68
1,250		SUSANNAH OF THE MOUNTIES	39	14583	201,498		14
1,251		EMPEROR OF THE NORTH POLE	73	19003	200,708		69
1,252		EL DORADO	67	04168	200,495		76
1,253		STORM WARNING	51	14308	200,033		24
1,254		MONKEY BUSINESS	53	09779	199,776		16
1,255		WILLIE AND JOE BACK AT THE FRONT	52	16971	199,686		16
1,256		JEREMIAH JOHNSON	72	07504	199,510		137
1,257		WALKING TALL FINAL CHAPTER	77	21449	199,200		46
1,258		MISS SADIE THOMPSON	54	09675	197,576		32
1,259		MARZAN FINDS A SON	39	14783	196,960		81
1,260		MAGNIFICENT SEVEN RIDE!, THE	72	19265	196,876		86
1,261		FOOLS	70	17493	196,689		24
1,262		HOW THE WEST WAS WON	63	06823	196,551		108
1,263		COREY	77	20873	196,502		8
1,264		THOSE REDHEADS FROM SEATTLE	53	15213	196,502		8
1,265		GAMBLER FROM NATCHEZ	54	05267	195,783		25
1,266		SILENT VICTORY: THE KITTY O'NEIL STORY	79	21937	195,462		16
1,267		ACT OF MURDER, AN	48	00059	195,462		8
1,268		LORNA DOONE	51	08649	195,462		8
1,269		TIL WE MEET AGAIN	40	15409	195,462		8
1,270		TWELVE O'CLOCK HIGH	50	15883	195,282		32
1,271	S	TATTLETALES		13572	194,711		155
1,272		HERE COME THE CO-EDS	45	06374	194,613		50
1,273		STAND BY YOUR MAN	81	23457	194,020		32
1,274		MARA MARU	52	09253	194,001		44
1,275		21 HOURS AT MUNICH	76	19904	193,944		59
1,276		APARTMENT, THE	60	00498	193,477		46
1,277		GAME OF DEATH	79	25399	193,420		64
1,278		CANNONBALL	76	20382	193,010		42
1,279		SHE'S BACK ON BROADWAY	53	13388	192,517		22
1,280		PENDULUM	69	11317	192,143		16
1,281	S	CHAVO		04515	191,930		208
1,282		SOUTH SEA WOMAN	53	14016	191,373		22
1,283		MURDER BY DEATH	76	20645	191,200		80
1,284		CHARLOTTE'S WEB	72	19337	191,065		48
1,285	S	ON AND OFF CAMERA		14218	190,674		72
1,286		SMASH-UP ON INTERSTATE 5	76	19921	190,140		48
1,287		RAVINE, THE	70	12058	190,127		8
1,288		TWO FLAGS WEST	50	15934	190,127		8
1,289		CONFESSIONS OF THE D.A. MAN	71	21113	189,978		8
1,290		JOY OF LIVING	38	07610	189,978		8
1,291		PALEFACE, THE	48	11139	189,944		32
1,292		CHINESE WEB, THE	78	23327	189,880		56
1,293		TARNISHED ANGELS, THE	57	14760	189,819		12
1,294		ABBOTT AND COSTELLO MEET FRANKENSTEIN	48	00011	189,684		48
1,295		FLIGHT OF THE PHOENIX	66	04831	189,582		72
1,296		NAKED JUNGLE, THE	54	10222	189,302		48
1,297		MA AND PA KETTLE AT THE FAIR	52	08849	188,795		68
1,298	S	GREATEST SPORTS LEGENDS		02805	188,457		269
1,299	S	FIGHT BACK! WITH DAVID HOROWITZ		09464	188,401		183
1,300		RALLY 'ROUND THE FLAG BOYS	59	12001	188,228		40

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,301		LISBON	56	08463	187,502		21
1,302		CARIBBEAN	52	02154	187,499		12
1,303		MCCABE AND MRS. MILLER	71	09417	187,318		49
1,304		FLOOD!	76	19919	187,248		48
1,305		DELICATE DELINQUENT, THE	57	03495	187,103		53
1,306		NAKED SPUR, THE	53	10229	187,091		62
1,307		FROM HELL TO BORNEO	64	05147	186,641		8
1,308		DEAD RUN	69	03391	186,498		8
1,309		TARZAN'S THREE CHALLENGES	63	14802	186,213		61
1,310	S	MEDICAL CENTER		00478	185,893		644
1,311		AROUND THE WORLD UNDER THE SEA	66	00582	185,177		74
1,312		KISS THEM FOR ME	57	07913	183,598		22
1,313		LITTLE GIRL WHO LIVES DOWN THE LANE, THE	77	21446	183,572		68
1,314		GATTLING GUN, THE	72	05323	183,450		14
1,315		MAN WITH THE GOLDEN ARM	56	09198	182,601		33
1,316		MISTER COREY	57	09720	182,477		12
1,317		IMPASSE	69	17690	182,255		78
1,318		JASON AND THE ARGONAUTS	63	07482	182,218		24
1,319		TORPEDO BAY	64	15621	182,068		8
1,320		HOUSE OF WOMEN	62	06804	181,988		16
1,321		IT'S A MAD, MAD, MAD, MAD WORLD	64	07410	181,962		62
1,322		NIGHT THE CITY SCREAMED, THE	80	23139	181,436		32
1,323	S	MY LITTLE PONY		15020	181,216		22
1,324		TURNING POINT, THE	77	22175	181,112		96
1,325		WONDERS OF ALADDIN, THE	61	17159	180,260		16
1,326		MAJORITY OF ONE, A	62	08989	179,990		21
1,327		GREAT DAY IN THE MORNING	56	05812	179,944		16
1,328		FINIAN'S RAINBOW	68	04689	179,942		56
1,329		TRAPEZE	56	15720	179,624		48
1,330		BRASS BOTTLE, THE	64	01736	179,444		22
1,331		X-15	61	17217	179,123		22
1,332		TARZAN AND THE JUNGLE BOY	68	14774	179,109		52
1,333	S	CHESPIRITO		04516	179,026		92
1,334		WONDER WOMAN	74	17154	178,635		38
1,335		DARBY'S RANGERS	58	03264	178,225		20
1,336		PHANTASM	78	23065	177,813		43
1,337		MOTHER, JUGS & SPEED	76	20641	177,689		55
1,338		FRONT PAGE, THE	74	19369	177,364		17
1,339		MONSTER CLUB, THE	81	24195	177,091		40
1,340	S	CAR, THE		20870	177,029		69
1,341		FUGITIVE, THE		00433	176,639		202
1,342		IN HARM'S WAY	65	07103	176,632		76
1,343		KING KONG VS. GODZILLA	63	07842	176,331		32
1,344		EAGLE HAS LANDED, THE	77	20947	175,888		91
1,345		HOW TO STEAL A MILLION (DOLLARS AND LIVE HAPPILY EVER AFTER)	66	06834	175,557		40
1,346		CHINATOWN	74	19630	175,434		71
1,347		LITTLE MISS MARKER	34	08497	175,379		19
1,348		RAINS OF RANCHIPUR, THE	55	11995	175,190		19
1,349		LITTLE GIANT	46	08485	174,996		26
1,350		BEES, THE	78	21960	174,950		54
1,351		FIRST MEN IN THE MOON	64	04726	174,654		46
1,352		DAY OF THE JACKAL, THE	73	19370	174,259		67

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RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,353		SOMETHING FOR A LONELY MAN	68	13870	174,184		16
1,354	S	VIRGINIAN, THE		01326	173,130		120
1,355		7TH VOYAGE OF SINBAD, THE	58	13243	172,946		23
1,356		LIVING IT UP	54	08538	172,574		60
1,357	S	STRAWBERRY SHORTCAKE IN BIG APPLE CITY		11302	172,524		80
1,358		TARZAN AND THE SLAVE GIRL	50	14779	172,340		38
1,359		PROUD REBEL, THE	58	11803	171,909		32
1,360		NIGHT WALKER, THE	65	10462	171,784		8
1,361		JACQUELINE SUSANN'S ONCE IS NOT ENOUGH	75	20547	171,662		35
1,362		SEA WOLF, THE	41	13011	171,250		27
1,363		TERROR AMONG US	81	22971	171,218		32
1,364		BOUNTY KILLER, THE	64	01669	171,200		16
1,365		PAPER LION	68	20166	171,004		57
1,366		BROKEN ARROW	50	01842	170,814		40
1,367		ONE HUNDRED RIFLES	69	10831	169,315		63
1,368		ZORRO	75	19719	169,232		60
1,369	S	ALL NEW LET'S MAKE A DEAL		15168	168,874		459
1,370		IT'S A LIVING		09750	168,602		32
1,371	S	GENTLE BEN		01411	168,514		120
1,372		DISASTER ON THE COASTLINER	79	22395	168,116		56
1,373		SOL MADRID	68	13835	167,952		8
1,374		LIFE AND ASSASSINATION OF THE KINGFISH, THE	77	20172	167,851		16
1,375		INVASION OF THE BODY SNATCHERS	56	07263	167,325		25
1,376		MAN FOR ALL SEASONS, A	66	09048	166,779		36
1,377		TREASURE OF THE PIRANHA	79	22266	166,371		54
1,378	S	HOLLYWOOD: THE GIFT OF LAUGHTER		15257	166,365		21
1,379		MY SIX LOVES	63	10150	165,656		40
1,380		CHITTY CHITTY BANG BANG	68	02487	165,629		82
1,381		SLAY RIDE	72	13711	165,418		14
1,382		GOLD OF THE AMAZON WOMEN	79	21997	163,962		6
1,383		STEPPORD WIVES, THE	75	19851	163,900		45
1,384		TOPAZ	69	15596	163,068		38
1,385	S	MAKE ROOM FOR DADDY		01822	162,972		124
1,386		SAILOR BEWARE	52	12763	162,898		76
1,387		BIG COUNTRY, THE	58	01160	162,693		48
1,388	S	AMOR AJENO		04504	162,688		160
1,389		BENNY GOODMAN STORY, THE	55	01068	162,411		26
1,390		THREE MUSKETEERS, THE	74	20795	161,249		74
1,391		GOLDEN EARRINGS	47	05690	161,228		28
1,392		BILLY THE KID	41	01244	161,092		14
1,393		SCALPHUNTERS, THE	68	12918	160,944		10
1,394		ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHER, THE	75	20318	160,772		53
1,395		GOLIATH AGAINST THE GIANTS	62	04849	160,738		8
1,396		FLIPPER	63	04838	160,388		62
1,397	S	GONG SHOW, THE		07792	160,302		239
1,398		NOGAMBO	54	09747	160,118		58
1,399		GREAT TRAIN ROBBERY, THE	79	24507	160,091		92
1,400		MYSTERIOUS ISLAND	61	10169	159,942		24
1,401		ABBOTT AND COSTELLO GO TO MARS	53	00005	159,591		52
1,402		TALL WOMEN, THE	68	14721	159,556		10
1,403		CINDERELLA LIBERTY	73	19002	159,165		56
1,404		OLYMPES	55	16013	158,252		42

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
1,405		FUNNY GIRL	68	05212	157,970	65
1,406		FUNNY FACE	57	05210	157,274	24
1,407		SUPERARGO	68	23413	157,108	16
1,408		SAD SACK, THE	57	12727	157,019	64
1,409		AGONY AND THE ECSTASY, THE	65	00193	157,005	24
1,410		LAST OF SHEILA, THE	73	08139	156,930	58
1,411		ODE TO BILLY JOE	76	20118	156,716	70
1,412		SNOW WHITE AND THE THREE STOOGES	61	13800	156,674	60
1,413		FORT APACHE	48	04984	156,571	61
1,414		SENTINEL, THE	77	20919	156,373	59
1,415		HOW TO FRAME A FIGG	71	06626	156,212	56
1,416		MA AND PA KETTLE BACK ON THE FARM	51	08851	156,162	38
1,417		OFF THE MINNESOTA STRIP	80	22743	156,108	32
1,418		FORBIDDEN PLANET	56	04948	156,040	56
1,419	S	NANNY AND THE PROFESSOR		01858	155,950	40
1,420		SHOWDOWN	73	17781	155,813	82
1,421		FIVE DESPERATE WOMEN	71	04743	155,295	12
1,422		LONGEST HUNDRED MILES, THE	67	08624	155,000	24
1,423	S	GIRL, THE GOLD WATCH AND EVERYTHING, THE		09496	154,907	38
1,424		TARZAN AND HIS MATE	34	14769	154,482	70
1,425		GIVE US WINGS	40	05590	153,806	6
1,426		KEEP 'EM SLUGGING	43	07712	153,806	6
1,427		ABBOTT AND COSTELLO IN THE NAVY	41	00008	153,536	26
1,428		GASLIGHT	44	05316	153,524	25
1,429	S	OUTER LIMITS, THE		00845	153,418	169
1,430	S	FUTBOL INTERNATIONAL		04550	153,394	31
1,431		RACERS, THE	55	11928	152,945	66
1,432		AIRPORT	70	00205	152,362	88
1,433		BEN HUR	59	01060	151,965	40
1,434		IKE: THE WAR YEARS	78	21868	151,804	40
1,435		LOVER COME BACK	62	08780	151,338	40
1,436		RAGE	72	11951	151,275	15
1,437		SPOILERS, THE	42	14088	150,925	74
1,438		GUNS OF THE MAGNIFICENT SEVEN	69	19499	150,910	40
1,439		KETTLES IN THE OZARKS, THE	56	07739	150,599	8
1,440		GUERRILLAS IN PINK LACE	64	05912	150,184	27
1,441		BANG THE DRUM SLOWLY	73	19458	150,036	18
1,442		TELL ME MY NAME	77	21075	149,642	34
1,443		NIGHT SLAVES	70	10440	149,305	85
1,444		W.W. AND THE DIXIE DANCEKINGS	74	19957	149,237	10
1,445		LAST MAN ON EARTH	64	08135	149,228	94
1,446		HELL IS FOR HEROES	62	06281	149,131	22
1,447		BIG HEAT, THE	53	01181	148,737	52
1,448		BLINDFOLD	66	01416	148,422	59
1,449		FUTUREWORLD	76	20485	148,332	17
1,450		BOY ON A DOLPHIN	57	01695	148,293	60
1,451		BUTTERFLIES ARE FREE	72	18899	148,200	37
1,452		BRET MAVERICK: THE LAZY ACE	81	24127	147,780	164
1,453		I WANT TO KEEP MY BABY	76	19917	147,270	54
1,454	S	BASEBALL BUNCH, THE		10523	147,108	16
1,455		TARZAN'S DESERT MYSTERY	43	14791	146,886	
1,456		TEN TALL MEN	51	14869	146,750	

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
1,457		ROAD TO MOROCCO	42	12495	146,743	33
1,458		MCCONNELL STORY, THE	55	09419	146,619	22
1,459		KISS THE GIRLS AND MAKE THEM DIE	67	07912	146,484	8
1,460		KOTCH	71	07947	146,324	46
1,461		SEVEN DAYS IN MAY	64	13185	146,163	46
1,462		FRANKEN PROJECT, THE	79	21990	146,030	14
1,463		WHO IS KILLING THE STUNT MEN?	77	21797	146,030	6
1,464		TILT	79	23812	145,577	17
1,465		SKIN GAME	71	13661	144,830	40
1,466		BORN LOSERS	67	01625	144,277	32
1,467		TARGET ZERO	55	14757	143,884	24
1,468	S	WOMEN IN WHITE		08893	143,939	14
1,469		ESCAPE FROM FORT BRAVO	53	04271	143,258	40
1,470		TIME OF THEIR LIVES, THE	46	15442	143,172	32
1,471		QUO VADIS	51	11921	142,878	55
1,472		PATSY, THE	64	11284	142,846	34
1,473		WAGONS ROLL AT NIGHT, THE	41	16404	142,738	23
1,474		TARZAN AND THE HUNTRESS	47	14773	142,616	48
1,475		BLOOD ON THE ARROW	64	01434	142,350	8
1,476		SHOUT AT THE DEVIL	76	20744	141,881	68
1,477		MOBY DICK	56	09739	141,822	64
1,478		MISTER ROBERTS	55	09724	141,803	54
1,479		DEADLINE U.S.A.	52	03400	141,507	32
1,480		GUNFIGHTER, THE	50	05967	141,401	38
1,481		FUN IN ACAPULCO	63	05207	141,325	52
1,482		PHILADELPHIA STORY, THE	40	11434	141,061	84
1,483		FIRST TO FIGHT	67	04730	141,053	26
1,484		U	74	21683	140,285	13
1,485		CURSE OF THE CYLONS	73	24046	139,984	48
1,486		STALKING MOON, THE	68	17787	139,518	66
1,487		SCARED STIFF	53	12934	139,516	32
1,488	S	U.S. FARM REPORT		09301	139,404	87
1,489		HERCULES AGAINST THE MONGOLS	60	06362	139,374	14
1,490		MY SIX CONVICTS	52	10149	139,374	8
1,491		FIRE IN THE SKY, A	78	21336	139,359	30
1,492		HARVEY	51	06136	139,299	33
1,493		BATTLE FOR THE PLANET OF THE APES	73	00887	139,251	85
1,494		DEVIL'S RAIN, THE	75	20433	139,194	45
1,495		CHARLIE CHAN AT THE OLYMPICS	37	02365	138,830	25
1,496	S	SUPERMAN		01485	138,482	224
1,497		TALES OF THE UNEXPECTED, THE	78	23411	138,468	14
1,498		ADVENTURES OF HUCKLEBERRY FINN	60	00115	138,344	48
1,499	S	LA MADRASTA		04569	138,102	140
1,500		CHILDREN OF THE DAMNED	64	02462	137,965	14
1,501		ROBIN AND MARIAN	75	20717	137,864	27
1,502		I WALK THE LINE	70	06983	137,752	30
1,503		DOCTOR FAUSTUS	68	03797	137,723	8
1,504		BAD DAY AT BLACK ROCK	55	00753	137,586	50
1,505		HIT THE ICE	43	06548	137,090	30
1,506		ODD COUPLE, THE	68	10656	137,019	50
1,507		STRANGERS WHEN WE MEET	80	14410	136,800	52
1,508		GIGI	58	05463	136,621	28

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
1,509		LITTLE MURDERS	71	08501	136,524		29
1,510		ROAD TO SINGAPORE	40	12501	136,492		24
1,511		DESPERATE WOMEN	78	21522	136,431		34
1,512		RETURN TO FANTASY ISLAND	77	21028	136,394		56
1,513		SINGIN' IN THE RAIN	52	13588	136,357		49
1,514		OTHER MAN, THE	70	10976	136,042		24
1,515		MALE ANIMAL, THE	42	09008	135,872		18
1,516		GREAT SCOUT AND CATHOUSE THURSDAY, THE	76	20497	135,870		81
1,517		MARKED WOMAN	37	09300	135,543		18
1,518		SIDEKICKS	74	13486	134,971		41
1,519		DOWNHILL RACER	69	03937	134,947		74
1,520		BUT, I DON'T WANT TO GET MARRIED	70	01944	134,845		28
1,521		BEWARE! THE BLOB	72	13894	134,843		40
1,522		MISFITS, THE	61	09662	134,839		31
1,523		ROSEMARY'S BABY	68	12643	134,472		43
1,524		HAWAIIANS, THE	70	17674	134,431		61
1,525		GETAWAY, THE	72	19258	134,427		66
1,526		HELLO, DOLLY	69	06301	134,323		72
1,527		TOO LATE THE HERO	70	15553	134,085		32
1,528		CASSANDRA CROSSING, THE	77	20944	134,031		48
1,529		DESK SET	57	03562	133,607		39
1,530		DEATHSPORT	78	21983	133,517		19
1,531		CHARLIE'S ANGELS	76	19591	133,260		48
1,532		LAND THAT TIME FORGOT, THE	75	20182	133,043		46
1,533		ONE EYED JACKS	61	10814	132,872		52
1,534		LAUGHING POLICEMAN, THE	73	18997	132,581		60
1,535		CINDERELLA	60	02517	132,562		40
1,536		HINDENBURG, THE	75	20521	132,481		42
1,537		ONE ON ONE	77	21889	132,098		64
1,538		IPCRESS FILE, THE	65	07301	132,057		17
1,539		MORITURI	65	09851	131,855		24
1,540		GLASS HOUSE, THE	72	05601	131,803		30
1,541		MASQUERADE	65	09367	131,649		36
1,542		RETURN OF THE FLY	59	12264	131,399		40
1,543		HURRICANE, THE	37	06877	130,948		8
1,544		GUNFIGHT AT COMANCHE CREEK	63	05962	130,637		48
1,545		CASTLE KEEP	69	02241	130,624		74
1,546		DON'T DRINK THE WATER	69	03845	130,584		27
1,547		FIGHTING BACK	80	23121	129,636		49
1,548	S	PEOPLE TO PEOPLE WITH RONA BARRETT		14677	129,404		58
1,549		WALKING TALL	73	17823	129,332		78
1,550		THREE STOOGES IN ORBIT, THE	62	15305	129,100		24
1,551		MITCHELL	75	19977	128,915		59
1,552		NORTHWEST PASSAGE	40	10590	128,905		20
1,553		BOOMERANG	47	01584	128,854		8
1,554		YOU'RE NEVER TOO YOUNG	55	17402	128,660		68
1,555		FLYING HIGH	78	21524	128,655		26
1,556		TARZAN AND THE AMAZONS	45	14770	128,600		48
1,557		SONG OF NORWAY	70	13935	128,510		10
1,558		HOUSE ON GREENAPPLE ROAD	70	06806	128,465		28
1,559		MANEATERS ARE LOOSE!	78	21373	128,340		8
1,560		SWEET BIRD OF YOUTH	62	14609	127,724		16

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RANK	T P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
1,561		CHOSEN, THE	78	22607	127,576		32
1,562		BLOOD ALLEY	55	01466	127,518		43
1,563		NEVADA SMITH	66	10304	127,389		81
1,564		GREAT IMPOSTOR, THE	61	05834	127,278		42
1,565		BOOTS MALONE	52	01588	127,168		16
1,566		OKLAHOMA!	55	10886	127,105		30
1,567		PIPPY GOES ON BOARD	75	20981	126,285		13
1,568		TARZAN'S HIDDEN JUNGLE	55	14794	126,020		20
1,569		FRENCH CONNECTION, THE	71	05110	125,796		87
1,570		THIEF WHO CAME TO DINNER, THE	73	15105	125,560		62
1,571		LAST CHILD, THE	71	08113	125,538		30
1,572		REVENGERS, THE	72	22046	125,425		47
1,573		WAY, WAY OUT	66	16537	125,010		72
1,574		TWO-FACED WOMAN	41	15997	124,680		8
1,575		OTHER SIDE OF THE MOUNTAIN, THE	75	20681	124,610		72
1,576		RESCUE FROM GILLIGAN'S ISLAND	78	22043	124,510		40
1,577		MA AND PA KETTLE	49	08847	124,427		59
1,578		COURTSHIP OF EDDIE'S FATHER, THE	63	02898	124,415		34
1,579		UNDERGROUND ACES	80	24733	124,297		38
1,580		WHAT'S NEW PUSSYCAT?	65	16695	124,152		54
1,581	S	TENNESSEE TUXEDO		03386	123,490		206
1,582		BOBBIE JO AND THE OUTLAW	76	20362	123,469		33
1,583		BLACK BIRD, THE	75	20355	123,370		46
1,584		NATIONAL VELVET	45	10251	123,235		40
1,585		FIGHTING SULLIVANS	44	14504	122,632		34
1,586		TARZAN'S GREATEST ADVENTURE	59	14793	122,511		20
1,587	S	CHAPULIN COLORADO		04513	122,409		140
1,588		JEANNE EAGLES	57	07493	122,300		4
1,589		GREAT LOVER, THE	53	05841	122,162		15
1,590		AT THE EARTH'S CORE	76	20333	122,152		40
1,591		MORGAN THE PIRATE	61	09850	121,890		16
1,592		RATTlers	76	24959	121,867		14
1,593		POINT BLANK	67	11580	121,787		47
1,594		THAT'S ENTERTAINMENT	74	19259	121,104		53
1,595		MA AND PA KETTLE GO TO TOWN	50	08852	120,846		40
1,596		G I JOE, THE REAL AMERICAN HERO		18155	120,699		46
1,597		79 PARK AVENUE I	77	21744	120,498		16
1,598		FATSO	80	24234	120,424		64
1,599	S	HOUSE CALLS		09504	120,127		258
1,600		DRUMS		04019	120,022		8
1,601		MOUNTAIN CHARLIE	82	24560	120,022		8
1,602		WORLD OF HENRY ORIENT, THE	64	17181	119,952		54
1,603		DARK PASSAGE	47	03293	119,851		57
1,604		BALLAD OF ANDY CROCKER, THE	67	00793	119,598		18
1,605		BOY DID I GET A WRONG NUMBER!	66	01687	119,536		48
1,606		CHATO'S LAND	72	02412	119,449		45
1,607		HARD DRIVER	73	19008	119,404		39
1,608		WINGS OF EAGLES, THE	57	16991	119,370		6
1,609		CAPONE	75	20383	119,046		38
1,610		AMBUSH BAY	66	00349	119,002		59
1,611	S	DORIS DAY SHOW, THE		01726	118,998		76
1,612		COME BACK, LITTLE SHEBA	53	02685	118,994		16

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,613		THERE'S A GIRL IN MY SOUP	70	17805	118,821		68
1,614		GREAT WALDO PEPPER, THE	75	19368	118,508		71
1,615		RUN, SIMON, RUN	70	12688	118,502		18
1,616		BENEATH THE PLANET OF THE APES	70	01062	118,484		76
1,617		PLEASE DON'T EAT THE DAISIES	60	11558	118,363		70
1,618		AMERICANIZATION OF EMILY, THE	64	00360	118,232		69
1,619		FLY, THE	58	04857	117,852		32
1,620		MR. SOFT TOUCH	48	09558	117,812		8
1,621		SCUDDA-HOO! SCUDDA-HAY!	48	12988	117,356		8
1,622		IT AIN'T HAY	43	07357	117,048		18
1,623		FIVE MILLION YEARS TO EARTH	68	04756	116,784		55
1,624		HIGH SIERRA	41	06483	116,757		64
1,625		MA AND PA KETTLE ON VACATION	53	08853	116,547		26
1,626	S	MONKEES, THE		01842	116,486		214
1,627		WHERE'S POPPA	70	25215	116,443		30
1,628		MURDER IN PEYTON PLACE	77	20998	116,337		44
1,629		TERROR TRAIN	80	25583	115,921		25
1,630		REVENGE FOR A RAPE	76	19915	115,716		32
1,631		HARRY AND TONTO	74	20509	115,269		42
1,632		HELTER SKELTER PART I	76	19577	115,149		40
1,633		HARRY BLACK AND THE TIGER	58	06131	115,063		18
1,634		RESURRECTION	80	23480	115,048		32
1,635		TARZAN AND THE GREAT RIVER	67	14771	114,597		36
1,636		MIRACLE OF MORGAN'S CREEK	44	09648	114,570		16
1,637		TARZAN'S SECRET TREASURE	41	14801	114,060		64
1,638		PERFECT FURLOUGH, THE	59	11352	113,867		20
1,639		WAR LORD, THE	65	16478	113,855		37
1,640		QUIET MAN, THE	52	11913	113,443		40
1,641	S	STAR TREK		01639	113,435		4
1,642		MIDNIGHT OFFERINGS	81	23450	113,426		24
1,643		IF A MAN ANSWERS	62	07024	113,252		16
1,644		YEARLING, THE	46	17244	113,035		47
1,645		TWO-MINUTE WARNING	76	20809	112,800		81
1,646		LEGACY OF MAGGIE WALSH, THE	79	23473	112,732		36
1,647		REIVERS, THE	69	20915	112,689		21
1,648		FORTUNE COOKIE, THE	68	04998	112,685		40
1,649		YOUNG WINSTON	77	17837	112,627		26
1,650		LAND UNKNOWN, THE	57	08085	112,619		6
1,651		WILD NORTH, THE	52	16935	112,573		4
1,652		OWL AND THE PUSSYCAT, THE	70	17749	112,501		42
1,653		DAY OF THE DOLPHIN, THE	73	17627	112,432		24
1,654	S	AVENGERS, THE		10460	112,346		328
1,655		79 PARK AVENUE II	77	21745	112,316		16
1,656		HIS KIND OF WOMAN	51	06536	112,234		17
1,657		KENTUCKIAN, THE	55	07728	112,085		42
1,658		FRIDAY THE RABBI SLEPT LATE	76	19670	111,975		42
1,659	S	TOP OF THE HILL		09283	111,871		58
1,660		HOUSE THAT WOULDN'T DIE	70	06813	111,845		19
1,661		SLAUGHTER IN SAN FRANCISCO		24096	111,782		40
1,662	S	FATHOM	67	04552	111,710		29
1,663	S	LAREDO		01315	111,708		32
1,664	S	CHIQUILLADAS		04518	111,600		48

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,665	S	GOBOTS (16034)		05114	111,306		48
1,666	S	WHEELS		08098	111,148		64
1,667		SEARCH	72	13016	110,951		47
1,668		WORLD, THE FLESH & THE DEVIL, THE	59	17186	110,714		16
1,669		HOLD THAT GHOST	41	06576	110,657		32
1,670	S	PLANET OF THE APES		00846	110,455		50
1,671		HARPER	66	06126	110,212		48
1,672		TARZAN TRIUMPHS	43	14790	110,133		48
1,673		DEADLIEST SEASON, THE	71	18928	109,923		25
1,674		ZEPPELIN	71	17433	109,702		66
1,675		BOYS' NIGHT OUT	62	01708	109,649		68
1,676		FIRECREEK	68	04713	109,564		68
1,677		DOUBLE TROUBLE	67	03908	109,152		56
1,678		HOSPITAL, THE	72	08713	108,946		24
1,679		TOM THUMB	58	15527	108,934		22
1,680		SHAMUS	73	17780	108,878		61
1,681		DR. PHIBES RISES AGAIN	72	17637	108,842		38
1,682		TARZAN'S NEW YORK ADVENTURE	42	14797	108,605		26
1,683		FOUR MUSKETEERS, THE	55	20473	108,545		68
1,684		BRIDGES AT TOKO-RI, THE	55	01799	108,542		40
1,685		WILD ROVERS	71	16944	108,412		47
1,686		TRILOGY OF TERROR	75	18908	108,356		18
1,687		ALIENS ARE COMING, THE	80	22708	108,298		32
1,688		AT WAR WITH THE ARMY	51	00645	108,266		38
1,689		CASINO ROYALE	67	02230	108,258		62
1,690		KILL ME IF YOU CAN	77	20988	108,196		32
1,691	S	MAN CALLED INTREPID, A		08459	108,124		24
1,692		RIDER ON THE RAIN	70	18948	108,115		26
1,693	S	EAST OF EDEN		10583	107,886		28
1,694		MAHOGANY	75	20615	107,645		64
1,695		BULLET FOR JOEY, A	55	01903	107,495		10
1,696	S	SPIDER-MAN AND HIS AMAZING FRIENDS		11018	107,352		64
1,697		SUPER COPS, THE	74	19261	107,034		48
1,698	S	ABBOTT & COSTELLO		01664	107,011		111
1,699		ESCAPE FROM THE PLANET OF THE APES	71	04279	106,998		60
1,700		RUGGECORCH	66	14173	106,978		33
1,701		RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE	86	12702	106,795		24
1,702		TERM OF TRIAL	63	14891	106,792		13
1,703		KALEIDOSCOPE	66	07690	106,163		66
1,704		TARZAN GOES TO INDIA	62	14784	106,153		27
1,705		ODESSA FILE, THE	74	20674	105,928		32
1,706	S	PHYLLIS		10071	105,750		12
1,707		MIND OF MISTER SOAMES, THE	70	09627	105,740		17
1,708		VILLAGE OF THE DAMNED	60	16320	105,673		8
1,709		THIEF OF BAGHDAD	61	15103	105,670		8
1,710		BLONDIE BRINGS UP BABY	40	01442	105,522		10
1,711	S	IT TAKES A THIEF		00451	105,251		155
1,712		BALTIMORE BULLET, THE	80	23054	105,236		52
1,713		POSSE	75	20196	105,189		26
1,714		ROUSABOUT	64	12659	105,070		38
1,715		HILDA CRANE	56	06513	105,008		31
1,716		SECRET WAR OF JACKIE'S GIRLS, THE	80	23131	104,998		32

RANK	E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,717		DESTROY ALL MONSTERS	68	03598	104,906		32
1,718		OUT-OF-TOWNERS, THE	70	11020	104,809		46
1,719		FREEBIE AND THE BEAN	74	20108	104,710		38
1,720		WAY WEST, THE	67	16539	104,625		72
1,721		HOW AWFUL ABOUT ALLAN	70	06818	104,575		12
1,722		NEXT MAN, THE	76	20660	104,504		9
1,723		DEADLY DUST	78	23328	104,406		39
1,724		SILK STOCKINGS	57	13529	104,068		44
1,725		MADAME X	66	08900	104,054		38
1,726		DIRTY MARY CRAZY LARRY	74	19882	104,036		60
1,727		SPEEDTRAP	78	22274	103,974		24
1,728		DOC SAVAGE, THE MAN OF BRONZE	75	20105	103,648		32
1,729		MARK, I LOVE YOU	80	23126	103,450		46
1,730		HOUSE THAT DRIPPED BLOOD, THE	71	17511	103,429		34
1,731		COLD ROOM, THE (MADE FOR CABLE)		18143	103,392		88
1,732		GUIDE FOR THE MARRIED WOMAN, A	78	21634	103,363		70
1,733		PURPLE HEART, THE	44	11838	103,258		16
1,734	S	MISTER ED		01840	103,175		108
1,735		LUCKY ME	54	08817	102,864		12
1,736		TARZAN AND THE MERMAIDS	48	14777	102,590		36
1,737		HEALERS, THE	74	17506	102,508		34
1,738		THAT'S MY BOY	51	15013	102,442		38
1,739		THOMAS CROWN AFFAIR, THE	68	15200	102,402		79
1,740	S	HAVE GUN-- WILL TRAVEL		02895	101,980		170
1,741		OVER-THE-HILL GANG, THE	69	11087	101,729		35
1,742		KING OF MARVIN GARDENS, THE	72	20892	101,586		24
1,743	S	RAFA		04597	101,388		96
1,744		CITY OF FEAR	65	02550	101,358		8
1,745		MOON FLEET	55	09818	101,358		8
1,746	S	LOVE AMERICAN STYLE		01814	101,310		253
1,747		BARRACUDA	78	22377	101,299		23
1,748	S	GROOVIE GOOLIES AND FRIENDS		07999	101,290		126
1,749		SMOKEY BITES THE DUST	81	24281	101,110		60
1,750		TRIPLE CROSS	67	15781	101,060		64
1,751		CONQUEST OF THE PLANET OF THE APES	72	02777	100,868		42
1,752		DARKER THAN AMBER	70	21520	100,857		16
1,753		EMPIRE OF THE ANTS	77	21619	100,851		45
1,754		CORVETTE SUMMER	78	22207	100,618		62
1,755		FROGS	72	05142	100,532		48
1,756	S	MARSHAL DILLON		02908	100,513		218
1,757		SERPICO	73	19248	100,154		73
1,758		LONG, LONG TRAILER, THE	54	08610	100,105		54
1,759		WOMAN'S WORLD, A	54	17127	99,970		25
1,760		REAP THE WILD WIND	42	12081	99,793		37
1,761		PARDNERS	56	11194	99,665		30
1,762		GREAT HOUDINIS, THE	76	19735	99,629		46
1,763		RETURN OF SUPERBUG, THE	79	22593	99,286		24
1,764		SO THIS IS LOVE	53	13821	99,150		20
1,765	S	ADVENTURES OF OZZIE AND HARRIET, THE		01669	98,766		42
1,766		STALAG 17	53	14189	98,726		78
1,767	S	AMERICAN VIDEO AWARDS		14075	98,526		72
1,768		CRY OF THE CITY	48	03086	98,508		17

RANK	E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,769		PARDON MY SARONG	42	11198	98,299		32
1,770		BEDTIME FOR BONZO	51	00987	98,109		32
1,771		FIRECRACKER	81	24276	98,051		14
1,772		THRILL OF IT ALL, THE	63	15328	97,892		40
1,773		HERE COME THE GIRLS	53	06375	97,783		14
1,774		300 MILES FOR STEPHANIE	81	23157	97,622		40
1,775		STREETS OF LAREDO	49	14436	97,598		12
1,776		SHOOT OUT	71	13432	97,450		66
1,777		SEND ME NO FLOWERS	64	13142	97,420		27
1,778		LAWMAN	71	08267	96,934		40
1,779		SHERLOCK HOLMES, THE ADVENTURES OF	39	00130	96,893		18
1,780	S	AMERICAN BLACK ACHIEVEMENT AWARDS		14082	96,677		76
1,781		ILLUSTRATED MAN, THE	69	07064	96,635		12
1,782	S	TRAMPA PARA UN SONADOR		04658	96,604		96
1,783		STRANGE NEW WORLD	75	19159	96,584		49
1,784		SHADOW OVER ELVERON	68	13278	96,534		11
1,785		EGG AND I, THE	47	04152	96,388		28
1,786		LILITH	64	08437	96,319		27
1,787		TARAS BULBA	62	14747	96,297		14
1,788		WHICH WAY TO THE FRONT?	70	16768	96,167		70
1,789		GOODBYE COLUMBUS	69	05748	96,083		39
1,790		DEVIL'S OWN	87	03675	95,894		24
1,791		GREAT MISSOURI RAID	51	05851	95,875		13
1,792		WELLS FARGO	37	16603	95,834		8
1,793		HAUNTED PALACE	63	06153	95,824		37
1,794		LOST IN ALASKA	52	08668	95,544		30
1,795		FLUFFY	65	04855	95,413		26
1,796		SWASHBUCKLER	76	20780	95,142		32
1,797		PLAY IT AGAIN, SAM	72	19461	94,780		43
1,798		FAMILY PLOT	76	20466	94,742		70
1,799		VILLA RIDES	68	16317	94,698		30
1,800		WHERE THE BOYS ARE	60	18753	94,621		90
1,801		IVANHOE	53	07433	94,522		40
1,802		DIVORCE HERS	72	03768	94,469		25
1,803		ANDY HARDY'S BLONDE TROUBLE	44	00402	94,460		8
1,804		DR. KILDARE'S VICTORY	42	03953	94,460		8
1,805		KITTEN WITH A WHIP	64	07920	94,460		8
1,806		SONG OF THE THIN MAN	47	13955	94,460		8
1,807		SOULS AT SEA	37	13990	94,460		8
1,808		THOROUGHBREDS DON'T CRY	37	15203	94,460		8
1,809	S	MARCUS WELBY, M.D.		00474	94,454		394
1,810	S	BANACEK		00743	94,335		80
1,811		MILLIONAIRESS, THE	61	09621	94,308		18
1,812		BUS RILEY'S BACK IN TOWN	85	01937	94,308		14
1,813		TRAP, THE	59	15716	94,308		8
1,814	S	FLASH GORDON		02649	94,235		52
1,815		FANNY	61	04482	94,091		50
1,816	S	BAD SEED, THE	56	00768	93,969		18
1,817	S	MUY ESPECIAL (VARIETY)		04581	93,908		96
1,818		HOW TO BEAT THE HIGH COST OF LIVING	80	23642	93,866		24
1,819		ANZIO	68	00481	93,843		50
1,820		RETURN OF THE REBELS	81	23831	93,788		44

T Y P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
	1,821	WRONG BOX, THE	66	17201	93,742	16
	1,822	S LUCHA LIBRE	75	04573	93,495	250
	1,823	WALKING TALL - PART 2	75	19852	93,392	48
	1,824	HIGH-BALLIN'	78	21635	93,371	34
	1,825	LITTLE MOON AND JUD MCGRAW	79	23644	93,300	8
	1,826	BUGSY MALONE	76	20378	93,088	32
	1,827	MADAME X	81	23449	93,081	23
	1,828	BOYS IN THE BAND, THE	70	22217	92,916	35
	1,829	UNSINKABLE MOLLY BROWN, THE	64	16140	92,770	30
	1,830	VEGAS	78	21401	92,709	37
	1,831	THEATRE OF BLOOD	73	17804	92,607	48
	1,832	IF IT'S TUESDAY, THIS MUST BE BELGIUM	69	07031	92,582	32
	1,833	SUMMERTIME	55	14518	92,532	8
	1,834	EVIL OF FRANKENSTEIN, THE	64	04344	92,216	18
	1,835	PARRISH	61	11232	92,170	10
	1,836	PEOPLE THAT TIME FORGOT, THE	77	21580	92,121	30
	1,837	SWEPT AWAY (BY AN UNUSUAL DESTINY IN THE BLUE SEA OF AUGUST)	75	20781	92,015	10
	1,838	FANTASY ISLAND	76	19970	92,009	30
	1,839	PRESCRIPTION: MURDER	67	11672	91,992	33
	1,840	TARZAN, THE APE MAN	59	14787	91,982	20
	1,841	GAME OF DEATH II	81	25400	91,844	40
	1,842	NIGHT STALKER, THE	71	10443	91,811	20
	1,843	SUPERSONIC MAN	78	23571	91,654	18
	1,844	GAMERA VERSUS MONSTER X	69	05278	91,594	32
	1,845	DRACULA, PRINCE OF DARKNESS	66	03973	91,375	25
	1,846	DIVORCE HIS	72	03769	91,351	21
	1,847	GUN IN THE HOUSE, A	81	23325	91,286	56
	1,848	ONE NIGHT IN THE TROPICS	40	10851	91,257	30
	1,849	MA AND PA KETTLE AT WAIKIKI	55	08850	91,204	44
	1,850	KIRKWOOD HAUNTING, THE/WOLF PACK	78	23330	91,176	40
	1,851	GOLIATH AWAITS		18160	91,164	16
	1,852	BLOD THE	58	00418	90,140	38
	1,853	S BANDIDO	56	00812	90,928	57
	1,854	S KELLY AND COMPANY (15442)		05143	90,821	707
	1,855	GREEN ICE	81	21884	90,814	32
	1,856	SEVEN BRIDES FOR SEVEN BROTHERS	54	13182	90,786	32
	1,857	IN SOCIETY	44	07122	90,783	26
	1,858	ROLLERBALL	75	20084	90,703	66
	1,859	S VOYAGE TO THE BOTTOM OF THE SEA		00850	90,676	64
	1,860	ROAD TO BALI	53	12488	90,504	48
	1,861	TENSPEED AND BROWN SHOE	80	22644	90,214	48
	1,862	LAND OF THE MINOTAUR	77	22669	90,116	23
	1,863	SOME KIND OF A NUT	69	13855	90,106	32
	1,864	S MUNDO DEL BOX		04578	90,044	160
	1,865	MUTINY ON THE BOUNTY	63	10082	89,740	42
	1,866	STAR IS BORN, A	55	14209	89,568	51
	1,867	LOVE WAR	69	08773	89,488	29
	1,868	BIG JIM MCCLAIN	52	01184	89,224	42
	1,869	HE KNOWS YOU'RE ALONE	80	24804	89,208	32
	1,870	S DASTARDLY & MUTTLEY IN THEIR FLYING MACHINES		01549	89,187	50
	1,871	FRIENDS OF EDDIE COYLE, THE	73	19462	88,943	25
	1,872	MR. JERICHO	69	09932	88,456	12

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HVSRRANK

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T Y P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
	1,873	TARZAN THE MAGNIFICENT	60	14789	88,276	21
	1,874	ELEPHANT WALK	54	04181	88,190	52
	1,875	TIME WARP		24738	88,187	31
	1,876	BORN FREE	66	01624	87,772	40
	1,877	KETTLES ON OLD MACDONALD'S FARM, THE	57	07740	87,623	20
	1,878	DEADFALL	68	03394	87,588	10
	1,879	TEA AND SYMPATHY	58	14820	87,588	10
	1,880	BIG BUS, THE	76	20348	87,313	37
	1,881	MAKE HINE HINK	60	08998	87,096	16
	1,882	HELLO DOWN THERE	69	17876	87,002	39
	1,883	BLONDIE GOES LATIN	41	01444	86,893	4
	1,884	JIM THORPE-ALL AMERICAN	51	07522	86,650	26
	1,885	ALL IN A NIGHT'S WORK	61	00276	86,612	60
	1,886	S JACK BENNY SHOW		01798	86,495	8
	1,887	CHEYENNE SOCIAL CLUB, THE	70	17616	86,493	79
	1,888	SHERLOCK HOLMES AND THE VOICE OF TERROR	42	13382	86,339	
	1,889	S TRIBUNE/CENTRAL CITY PRODUCTIONS		15108	86,310	12
	1,890	NEPTUNE DISASTER	73	19005	86,275	42
	1,891	ROARING TWENTIES, THE	39	12521	86,263	43
	1,892	SSSSSSS	73	19864	86,280	47
	1,893	THIRTY-NINE STEPS	35	15153	86,208	22
	1,894	THUNDER OF DRUMS, A	61	15352	86,096	16
	1,895	MASKED AVENGERS		25038	85,868	24
	1,896	HANNIE CAULDER	72	19266	85,826	42
	1,897	MACHO CALLAHAN	70	08866	85,508	31
	1,898	BEYOND THE TIME BARRIER	60	01127	85,263	12
	1,899	LET'S SCARE JESSICA TO DEATH	71	19464	85,146	25
	1,900	S WOLPER-VA-TV SPECIALS-GROUP 1		00373	85,057	44
	1,901	PORTRAIT OF AN ESCORT	80	23048	84,966	30
	1,902	RARE BREED, THE	66	12045	84,801	36
	1,903	TARZAN AND THE TRAPPERS	58	14780	84,743	12
	1,904	UNDER THE YUM YUM TREE	63	16060	84,716	24
	1,905	WESTWORLD	73	17827	84,695	63
	1,906	COMEDY OF TERRORS, THE	63	02708	84,627	37
	1,907	TARZAN'S PERIL	51	14798	84,530	13
	1,908	S KROFFT SUPERSTARS		08024	84,460	120
	1,909	DARK VICTORY	75	19320	84,449	52
	1,910	S ON TOUR WITH LAWRENCE WELK		05205	84,389	33
	1,911	HOUSEBOAT	58	08914	84,309	34
	1,912	OBSESSION	76	20873	83,990	36
	1,913	FLYING MISFITS	76	20879	83,918	49
	1,914	GOLDEN GATE MURDERS, THE	79	22296	83,787	56
	1,915	VISIT TO A SMALL PLANET	60	16352	83,751	59
	1,916	DOCTOR DOLITTLE	67	03795	83,539	28
	1,917	S HELEN KELLER: THE MIRACLE CONTINUES		14954	83,421	34
	1,918	DETECTIVE, THE	68	03605	83,410	43
	1,919	PLANET EARTH	74	11533	83,357	32
	1,920	S POLICE STORY		00505	83,286	68
	1,921	AMSTERDAM KILL, THE	78	22187	83,045	19
	1,922	DEMON PLANET, THE	65	03512	82,986	28
	1,923	CALL ME BWANA	63	02007	82,924	40
	1,924	LOUISIANA PURCHASE	41	08699	82,701	33

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,925	S	MICKEY, DONALD & SPORTS GOOFY: GETTING WET		05168	82,541		4
1,926		GREATEST, THE	77	22159	82,492		38
1,927		HUSTLE	75	20534	82,465		67
1,928		LADY VANISHES, THE	38	08081	82,456		24
1,929		TARZAN AND THE LEOPARD WOMAN	46	14775	82,251		24
1,930		IN GOD WE TRUST	80	23471	82,242		32
1,931		TOWN TAMER	65	15660	82,240		42
1,932		NEW CENTURIONS, THE	72	17731	82,156		22
1,933		RIDE TO GLORY	64	23340	82,073		10
1,934		MA AND PA KETTLE AT HOME	54	08848	82,015		44
1,935		LADY FRANKENSTEIN	72	22020	81,978		36
1,936		HOTEL	67	06750	81,936		36
1,937		DEADLY TREASURE OF THE PIRANHA	79	23849	81,930		41
1,938		MONEY FROM HOME	54	09765	81,854		64
1,939		TITANIC	53	15473	81,775		42
1,940		CRIME OF PASSION	57	03000	81,758		4
1,941		SCOTT JOPLIN: KING OF RAGTIME	77	20918	81,745		39
1,942	S	YOGI'S FIRST CHRISTMAS		09705	81,705		32
1,943		PIPPY LONGSTOCKING	73	20982	81,564		22
1,944		THAT'S ENTERTAINMENT PART 2	76	20791	81,529		32
1,945	S	CONCIERTO		04521	81,487		150
1,946	S	SACKETTS, THE		08460	81,478		32
1,947		ZARDOZ	74	19000	81,280		40
1,948		FITZWILLY	68	04735	80,974		28
1,949		ALIEN ATTACK		18100	80,868		8
1,950		INCREDIBLE VOYAGE OF STINGRAY, THE		18158	80,868		8
1,951		BEST FOOT FORWARD	43	01080	80,526		24
1,952		RED SUN	72	19213	80,378		46
1,953		BACHELOR IN PARADISE	61	00720	80,378		40
1,954		BALLAD OF JOSIE	68	00795	80,370		40
1,955		USERS, THE	78	21404	80,305		55
1,956		SOYLENT GREEN	73	17786	80,150		54
1,957		LIST OF ADRIAN MESSENGER, THE	63	08465	80,133		26
1,958		WISTFUL WIDOW OF WAGON GAP, THE	47	17022	80,086		32
1,959		ROAD TO DENVER, THE	55	12489	79,848		32
1,960	S	HERE COME THE BRIDES		00094	79,788		32
1,961		FROZEN DEAD	67	05187	79,666		36
1,962		NETWORK	76	20659	79,539		21
1,963		DEADLIER THAN THE MALE	67	03395	79,506		33
1,964		GUNS FOR SAN SEBASTIAN	68	05991	79,358		524
1,965	S	REAL PEOPLE		08733	79,331		40
1,966		COUNT OF MONTE CRISTO	75	20940	79,150		16
1,967		RELUCTANT HEROES, THE	71	12190	79,085		19
1,968		MURDER OR MERCY	74	10043	79,038		35
1,969		BUSTING	74	19589	78,978		40
1,970		CIRCLE OF CHILDREN, A	77	20149	78,973		50
1,971		TARZAN AND THE GREEN GODDESS	38	14772	78,928		24
1,972		GHOST OF FLIGHT 401, THE	78	21043	78,639		50
1,973		MY NAME IS NOBODY	74	19372	78,522		13
1,974		TARZAN'S SAVAGE FURY	52	14800	78,399		42
1,975		BUS STOP	56	01938	78,327		19
1,976		FEVER IN THE BLOOD, A	61	04596	78,218		

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
1,977		W.C. FIELDS AND ME	76	20817	78,124		18
1,978		COTTON COMES TO HARLEM	70	02837	78,090		36
1,979		NEVER SAY DIE	39	10319	78,066		7
1,980		ALIEN ENCOUNTERS, THE	76	21280	77,932		24
1,981		BRIDES OF FU MANCHU, THE	67	01793	77,925		22
1,982		DODGE CITY	39	03819	77,626		45
1,983		MACON COUNTY LINE	71	19868	77,538		35
1,984		DAN AUGUST: THE JEALOUSY FACTOR	75	22994	77,432		47
1,985		CLARENCE, THE CROSS-EYED LION	65	02562	77,136		40
1,986	S	NO EMPLOYER		04585	76,910		48
1,987		PHANTOM LADY	44	11400	76,885		12
1,988	S	PHANDES SERIES		04555	76,760		96
1,989		LAST CRY FOR HELP, A	79	23706	76,604		16
1,990	S	ROBIN'S NEST		05227	76,493		152
1,991		GAMERA - SUPER MONSTER	80	23865	76,482		32
1,992		BRIDES OF DRACULA	60	01792	76,444		16
1,993		BUCK PRIVATES COME HOME	47	01983	76,430		30
1,994		GONG SHOW MOVIE, THE	80	23469	76,427		26
1,995		REVENGE	71	12290	76,359		12
1,996		ZORBA, THE GREEK	64	17447	76,289		15
1,997		BRIDE OF FRANKENSTEIN, THE	35	01783	76,154		18
1,998		IT CAME FROM OUTER SPACE	53	07360	76,072		34
1,999	S	WEEKDAY		13588	75,963		158
2,000		PAPER CHASE, THE	73	19006	75,820		46
2,001		DAN AUGUST: THE RELATIVE SOLUTION	71	22996	75,609		56
2,002		DEADLY TRACKERS, THE	73	03417	75,505		28
2,003		TARZAN'S FIGHT FOR LIFE	58	14792	75,453		14
2,004		DR. TERROR'S HOUSE OF HORRORS	65	03964	75,432		24
2,005		HAILELUJAH TRAIL, THE	65	06049	75,402		54
2,006		PINKY	49	11485	75,346		16
2,007		BROTHER ORCHID	40	01856	75,226		16
2,008		BIRDMAN OF ALCATRAZ	62	01263	75,170		34
2,009		WEST SIDE STORY	61	16640	75,093		56
2,010		DON'T GIVE UP THE SHIP	59	03853	74,930		52
2,011		BELLE STARR	41	01034	74,898		18
2,012		YAKUZA, THE	75	19866	74,895		33
2,013		DUMMY	75	21631	74,884		32
2,014		RICH MAN, POOR MAN	75	19298	74,840		48
2,015		PIRANHA, PIRANHA	72	11498	74,825		11
2,016		LASSIE'S GREAT ADVENTURE	62	17702	74,728		18
2,017		TREASURE OF SIERRA MADRE	48	15749	74,424		44
2,018		I WAS A TEENAGE WEREWOLF	57	06996	74,400		28
2,019		ROAD TO RIO, THE	47	12499	74,323		48
2,020		GIRL NAMED SOONER, A	74	19788	74,133		38
2,021		GEORGY GIRL	66	05384	73,928		11
2,022		BLOODY MAMA	70	01491	73,878		38
2,023		LTIMBO	72	17707	73,865		21
2,024	S	COURTSHIP OF EDDIE'S FATHER, THE		01709	73,637		82
2,025		GERONIMO	62	05387	73,236		48
2,026		DIAMONDS FOR BREAKFAST		17484	73,214		16
2,027		VILLAGE OF THE GIANTS	65	16321	73,194		28
2,028		SCREAM AND SCREAM AGAIN	70	12978	73,177		21

T P RANK	E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
029		NEW LOVE BOAT	77	20897	72,812		36
030		CARTER'S ARMY	69	02200	72,801		18
031		CRITIC'S CHOICE	63	03028	72,544		32
032		FLIPPER'S NEW ADVENTURE	64	04839	72,510		40
033		GOLDENGIRL	79	23100	72,474		40
034		DEATH SCREAM	75	19274	72,446		24
035		KATIE: PORTRAIT OF A CENTERFOLD	78	21518	72,432		32
036		LIFE POD	80	23579	72,410		16
037		KREMLIN LETTER, THE	70	07950	72,273		16
038		LOST PLANET OF THE GODS	78	24039	72,240		16
039		SCARECROW	73	12932	72,240		39
040	S	ROYAL GALA VARIETY PERFORMANCE, A		01118	72,230		28
041		WHERE THE SPIES ARE	66	07158	72,102		50
042	S	FURIA		04549	72,053		64
043		DILLINGER	73	17833	72,018		63
044		ANY WEDNESDAY	66	00474	71,952		39
045		RIVER'S EDGE, THE	57	12477	71,921		28
046		HARUM-SCARUM	65	06133	71,910		49
047		CRACKER FACTORY, THE	79	21967	71,878		32
048	S	I'M A BIG GIRL NOW		09749	71,707		16
049	S	BURBUJAS		04508	71,504		96
050	S	NOCHE DE GALA		04580	71,397		98
051		COP-OUT	68	02808	71,256		8
052		REINCARNATION OF PETER PROUD, THE	75	19980	71,208		41
053		DELPHI BUREAU, THE	72	03504	71,190		31
054		BOB & CAROL & TED & ALICE	69	19585	71,095		42
055	S	WORLD AT WAR, THE		00566	70,877		85
056		DENVER AND THE RIO GRANDE	52	03515	70,811		38
057		LUST FOR LIFE	56	08838	70,768		10
058		CLAMBAKE	67	19100	70,754		56
059		JUNIOR BONNER	72	07669	70,659		37
060		KING OF KINGS	62	07852	70,602		29
061	S	CHARYTIN		04514	70,454		88
062	S	GEORGE AND MILDRED		09081	70,429		130
063		PAPER MOON	73	19460	70,352		41
064	S	OUR GANG COMEDIES		07559	70,025		66
065		TERROR IN THE CRYPT	60	14907	69,830		20
066		BILLY TWO HATS	73	20866	69,802		24
067		COME BACK CHARLESTON BLUE	72	02684	69,774		44
068		FACE OF FU MANCHU, THE	65	04410	69,673		32
069		BAREFOOT CONTESSA, THE	54	00856	69,656		56
070		LAST WAGON, THE	56	08182	69,592		37
071		FIGHTER SQUADRON	48	04622	69,446		26
072		BREAKING POINT, THE	50	01757	69,402		8
073	S	DENNIS THE MENACE		03933	69,198		82
074		HERE COME THE TIGERS	78	23135	69,187		25
075		ENSIGN PULVER	64	04246	69,086		24
076		CRATER LAKE MONSTER, THE	77	23577	68,886		16
077		HOUSE OF DRACULA	45	06778	68,882		12
078	S	SORORITY KILL	74	13981	68,861		3
079	S	REAL MC COYS, THE		01891	68,833		124
080		COLD SWEAT	74	18882	68,686		54

T P RANK	E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
081		PICNIC	56	11453	68,671		30
082		CHROME AND HOT LEATHER	71	17617	68,640		16
083		WORLD OF SUSIE WONG	60	17182	68,619		31
084		FOSTER AND LAURIE	75	19255	68,604		49
085		TIMES SQUARE	80	24901	68,593		28
086		3 WORLDS OF GULLIVER, THE	60	15320	68,430		8
087		FRANCIS GOES TO WEST POINT	52	05074	68,430		8
088		NORSEMAN, THE	78	22610	68,360		24
089		VIGILANTE FORCE	76	20813	68,309		46
090		AT LONG LAST LOVE	75	20332	68,237		52
091		THERE WAS A CROOKED MAN	70	15035	68,217		42
092		BEN	72	17462	68,216		48
093		KNIGHTS OF THE ROUNDTABLE	54	07362	68,071		36
094		LAST DINOSAUR THE	77	20186	67,982		24
095		CASANOVIA'S BIG NIGHT	54	02209	67,955		38
096		BRANDED	51	01731	67,791		51
097		ATLANTIS, THE LOST CONTINENT	61	00651	67,756		32
098		THOSE DARING YOUNG MEN IN THEIR JAUNTY JALOPIES	69	15206	67,724		36
099		LEGEND OF LIZZIE BORDEN, THE	75	18419	67,657		18
100		MEXICAN HAYRIDE	48	09542	67,611		14
101		SEX AND THE SINGLE GIRL	64	13248	67,582		49
102		TWO ON A GUILLOTINE	65	15972	67,577		21
103		PIPPY ON THE RUN	77	20979	67,528		16
104		SAN FRANCISCO	36	12824	67,517		51
105		LEGEND OF SLEEPY HOLLOW, THE	79	22013	67,398		43
106		LOVERS AND OTHER STRANGERS	70	08784	67,388		32
107		STRANGE SHADOWS IN AN EMPTY ROOM	77	22185	67,228		30
108		GUIDE FOR THE MARRIED MAN, A	67	05918	67,084		24
109		ERRAND BOY, THE	61	04257	66,850		30
110		PETULIA	68	11390	66,822		44
111		DON'T BE AFRAID OF THE DARK	73	03842	66,741		16
112		VALDEZ IS COMING	71	16201	66,724		32
113		VALLEY OF THE GWANGI, THE	69	16202	66,693		41
114		HERE COME THE WAVES	44	06380	66,680		8
115		VARIETY GIRL	47	16244	66,680		8
116		RED PLANET MARS	52	12141	66,446		8
117		HOUSE OF USHER	60	06802	66,362		47
118		PHANTOM OF THE OPERA, THE	43	11408	66,230		17
119		ROUGH NIGHT IN JERICHO	67	12648	66,190		31
120		MADHOUSE	74	20812	66,190		25
121	S	FIESTA, DE		04548	66,136		92
122		LAST SONG, THE	80	23090	66,112		68
123		SOMEONE BEHIND THE DOOR	71	13867	66,061		16
124		HORSE FEATHERS	32	06708	65,919		35
125		BATTLE HYMN	57	00890	65,830		24
126		TWINS OF EVIL	72	20932	65,722		14
127		WHO SLEW AUNTIE ROO?	72	16850	65,486		9
128		BARBARY COAST	75	18937	65,387		47
129		MY BLOOD RUNS COLD	65	10088	65,374		8
130		FOOD OF THE GODS, THE	76	20470	65,365		36
131	S	NEW DICK VAN DYKE SHOW, THE		01862	65,273		126
132	S	SENORITA ANDREA		04642	65,170		68

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
2,133		BLONDIE HAS SERVANT TROUBLE	40	01446	65,170		3
2,134		CHAIRMAN, THE	69	02316	65,148		30
2,135		LE MANS	71	19832	65,085		44
2,136		LOVE ME TENDER	56	08754	64,962		29
2,137		FANCY PANTS	50	04477	64,921		44
2,138		POCKETFUL OF MIRACLES	61	11577	64,899		12
2,139		THEY WERE EXPENDABLE	45	15092	64,795		30
2,140	S	POPEYE VALENTINE SPECIAL, THE		10742	64,667		10
2,141	S	OLYMPIAD, THE		07400	64,598		273
2,142		ONE MILLION YEARS B.C.	67	10843	64,535		34
2,143		JULIA	77	22164	64,459		48
2,144		PRINCESS AND THE PIRATE, THE	45	11717	64,444		16
2,145		SILENCE OF THE NORTH	81	24964	64,438		39
2,146	S	EL AMOR NUNCA MUERE		04592	64,410		158
2,147		PETE 'N' TILLIE	72	11381	64,399		48
2,148		TORPEDO RUN	58	15624	64,370		46
2,149		CAUGHT IN THE DRAFT	41	02280	64,332		24
2,150		CAPTAIN JANUARY	36	02106	64,326		36
2,151	S	CAP CITIES SPECIAL		05084	64,302		53
2,152		TWO RODE TOGETHER	61	15976	64,292		24
2,153		COME SEPTEMBER	61	02703	64,241		32
2,154		ACROSS THE WIDE MISSOURI	51	00057	64,175		12
2,155		ON A CLEAR DAY YOU CAN SEE FOREVER	70	10746	64,045		30
2,156		BLACULA	72	01385	64,015		20
2,157		CAPTAIN NEWMAN, M.D.	63	02112	63,890		38
2,158		STOPOVER TOKYO	57	14290	63,790		40
2,159		GOODNIGHT, MY LOVE	72	05756	63,570		31
2,160		HARLOW	65	06120	63,230		39
2,161		SPACE PRISON	78	24042	63,158		24
2,162		LADY ICE	73	18926	63,064		48
2,163		SAHARA	43	12757	62,989		34
2,164		PLANET OF DINOSAURS		24745	62,790		12
2,165		RETURN OF THE SAINT, THE		08717	62,754		36
2,166	S	EVERY SECOND COUNTS		14921	62,557		216
2,167		SAVAGE, THE	52	12892	62,527		26
2,168		NIAGARA	53	10358	62,487		36
2,169		ESCAPE FROM DS-3		24740	62,409		15
2,170		LAST VOYAGE, THE	60	08181	62,394		24
2,171	S	ARENA	53	00537	62,168		12
2,172		ROAD TO LOS ANGELES, THE		13638	61,945		287
2,173		THREE GUNS FOR TEXAS	68	15256	61,934		32
2,174		GHOST BREAKERS, THE	40	05406	61,802		24
2,175		LADY IN CEMENT	68	08024	61,683		18
2,176		COLD TURKEY	71	02641	61,242		62
2,177	S	INVADERS, THE		00840	61,227		52
2,178		PHANTOM OF THE OPERA, THE	62	11409	61,062		12
2,179		G.I. BLUES	60	05239	60,860		45
2,180		I.C. STATION ZEBRA	68	07010	60,826		85
2,181		THREE STOOGES MEET HERCULES, THE	62	15306	60,810		8
2,182		QUESTOR TAPES, THE	73	11901	60,731		36
2,183		TARZAN AND THE LOST SAFARI	57	14776	60,653		13
2,184		GARGOYLES	72	05310	60,591		64

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
2,185		DAWN PATROL	38	03330	60,437		34
2,186		TAKE A HARD RIDE	75	20782	60,384		45
2,187		TIME TRAVELERS	76	19622	60,345		24
2,188	S	FANTASTICO ANIMAL		04543	60,328		92
2,189		HOW TO MARRY A MILLIONAIRE	53	06829	60,284		40
2,190		SHAFT'S BIG SCORE!	72	22502	60,161		46
2,191		SON OF PALEFACE	52	13913	60,142		40
2,192		DIAMOND HEAD	63	03698	60,142		22
2,193		SALTY	74	20153	60,126		16
2,194		SOLOMON AND SHEBA	59	13849	60,078		20
2,195		TALL MEN, THE	55	14714	60,030		40
2,196		MOULIN ROUGE	52	09877	59,995		20
2,197		LET'S DO IT AGAIN	75	20112	59,746		17
2,198		CHALLENGE OF THE NINJA		24094	59,675		20
2,199		PONY EXPRESS	53	11592	59,652		33
2,200		RIDE THE PINK HORSE	47	12362	59,584		10
2,201		CASH MCCALL	60	02227	59,548		26
2,202		EVEL KNEVEL	71	04310	59,452		19
2,203		SCORPIO	73	17772	59,410		38
2,204		KINGSTON: THE POWER PLAY	76	19610	59,340		22
2,205		WAKE ME WHEN THE WAR IS OVER	69	16415	59,135		12
2,206		SLAUGHTER TRAIL	51	13698	59,135		6
2,207		DESPERATE VOYAGE	80	22764	59,085		39
2,208		MIDNIGHT STORY, THE	57	09578	59,064		8
2,209		TALENT FOR LOVING, A	69	17801	58,990		42
2,210		ANONYMOUS VENETIAN	71	18435	58,880		8
2,211		WHITE HORSES OF SUMMER	73	19718	58,880		8
2,212		ADAM'S RIB	49	00075	58,826		48
2,213		AMERICAN IN PARIS, AN	51	00357	58,752		24
2,214		LAW AND DISORDER	74	20576	58,743		20
2,215		GOLDEN RAIDERS, THE	79	22261	58,702		68
2,216	S	POP 'N' ROCKER GAME, THE		14225	58,576		98
2,217		ASSASSINATION BUREAU, THE	69	00620	58,560		40
2,218		LOVE'S SAVAGE FURY	79	22016	58,502		52
2,219		WONDERFUL COUNTRY, THE	59	17155	58,408		40
2,220		BIG TRADE	82	24130	58,406		16
2,221		TATTOO CONNECTION, THE	79	23424	58,168		22
2,222		REFLECTION OF FEAR, A	73	12174	58,143		11
2,223	S	PARM GENTE GRANDE		04593	58,066		173
2,224		WAR IN SPACE, THE	78	23573	57,905		33
2,225		TALL IN THE SADDLE	44	14711	57,875		19
2,226		ABOMINABLE DR. PHIBES, THE	71	00022	57,859		31
2,227		ELEPHANT MAN, THE	82	24892	57,834		16
2,228		DR. WHO AND THE DALEKS	66	03965	57,770		10
2,229		WHITE HEAT	49	16815	57,719		66
2,230		SONS OF THE DESERT	34	13970	57,707		24
2,231		BEST MAN, THE	60	01081	57,664		32
2,232		VAMPIRE LOVERS, THE	70	17819	57,633		32
2,233		MOUSE THAT ROARED, THE	59	09888	57,626		32
2,234		DAGORA, THE SPACE MONSTER		03155	57,567		28
2,235		RIOT	69	12447	57,391		44
2,236		TWENTY THOUSAND YEARS IN SING SING	33	15901	57,349		23

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
2,237		DAUGHTERS OF JOSHUA CABE, THE	72	03318	56,903		23
2,238		ROME ADVENTURE	62	12505	56,792		11
2,239		BLOW-UP, THE	66	01497	56,692		17
2,240		TOUCH OF CLASS, A	73	19623	56,549		55
2,241		MOSES - THE LAW GIVER	75	20943	56,542		24
2,242		ZIEGFELD FOLLIES	46	17437	56,534		19
2,243		SWEET HOSTAGE	77	19273	56,520		52
2,244		AMAZING WORLD OF PSYCHIC PHENOMENA	77	21178	56,463		15
2,245		HARD CONTRACT	69	06102	56,078		32
2,246		STEELYARD BLUES	73	14254	56,051		17
2,247		LITTLE MISS BROADWAY	38	08496	55,847		42
2,248		THEY CALL ME MR. TIBBS!	70	15057	55,843		44
2,249		BROTHERHOOD, THE	69	01859	55,838		42
2,250		MASTER KILLER	79	23421	55,848		16
2,251		LETTERS, THE	72	08370	55,807		20
2,252		KEEP 'EM FLYING	41	07710	55,704		19
2,253		STAR!	68	14203	55,690		42
2,254		INCREDIBLE SHRINKING MAN, THE	57	07166	55,658		57
2,255		NONE BUT THE BRAVE	65	10562	55,609		4
2,256		FOOTLIGHT GLAMOUR	44	04904	55,542		4
2,257		IT'S A GREAT LIFE	43	07408	55,542		4
2,258		LEAVE IT TO BLONDIE	45	08290	55,542		4
2,259		SWEET CHARITY	69	14610	55,542		32
2,260		KATE BLISS AND THE TICKER TAPE KID	78	21410	55,522		77
2,261		START THE REVOLUTION WITHOUT ME	70	15987	55,422		31
2,262		KILLER WHO WOULDN'T DIE, THE	76	19606	55,420		31
2,263		MASTER OF THE WORLD	61	09384	55,388		42
2,264		ACTION IN THE NORTH ATLANTIC	43	00066	55,371		26
2,265		BEACH BLANKET BINGO	65	00924	55,334		50
2,266		HELTER SKELTER PART II	76	22571	55,253		20
2,267		MIDNIGHT COWBOY	69	17722	55,165		46
2,268		THEY CAME FROM BEYOND SPACE	67	15060	55,101		35
2,269		LAST REMAKE OF BEAU GESTE, THE	77	20894	55,014		27
2,270		WIND AND THE LION, THE	75	20173	54,977		45
2,271		SHALAKO	68	13305	54,923		41
2,272		RIVER OF NO RETURN	54	12471	54,865		24
2,273	S	MI SECRETARIA		04576	54,864		24
2,274		BUNNY LAKE IS MISSING	65	01920	54,821		24
2,275		GAY PURR-EE	62	05336	54,816		24
2,276		LIFEBOAT	44	08413	54,776		15
2,277		MONTY PYTHON AND THE HOLY GRAIL	75	19783	54,725		22
2,278		DOOMSDAY FLIGHT	66	03875	54,703		32
2,279		WILD AND THE FREE, THE	80	23132	54,646		12
2,280		TARZAN THE FEARLESS	33	14788	54,638		16
2,281		GIDGET GOES TO ROME	63	05456	54,538		48
2,282	S	HIGH SOCIETY	56	06485	54,532		40
2,283		WILSON'S REWARD		10895	54,295		12
2,284		DAVID STEINBERG SHOW, THE		10041	54,170		24
2,285		TRIBUTE TO A BAD MAN	56	15769	54,152		31
2,286		CHAMBER OF HORRORS	66	02325	54,138		24
2,287		MILLION DOLLAR RIP-OFF, THE	76	19836	54,128		35
2,288		THX 1138	71	15378	54,066		

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
2,289		PRISONER OF SECOND AVENUE, THE	74	20122	53,869		20
2,290		PIECE OF THE ACTION, A	77	21899	53,856		54
2,291		ELMER GANTRY	60	04192	53,781		12
2,292		TERMINAL MAN, THE	74	18939	53,732		39
2,293		BATMAN	43	00875	53,730		35
2,294		MARK OF ZORRO, THE	73	08295	53,723		28
2,295		ISN'T IT SHOCKING?	70	07351	53,700		57
2,296		CENTURY TURNS, THE	72	02305	53,696		16
2,297		ROGUE MALE	76	21866	53,670		24
2,298		SUICIDE'S WIFE, THE	79	22390	53,664		40
2,299	S	DARK SHADOWS		02938	53,662		142
2,300		KILLER FORCE	75	20561	53,622		24
2,301		PAT GARRETT AND BILLY THE KID	73	19257	53,598		39
2,302		PLEASURE OF HIS COMPANY	61	11563	53,551		18
2,303		BILLY ROSE'S JUMBO	62	01242	53,488		45
2,304		IMPOSSIBLE YEARS, THE	68	07091	53,448		24
2,305		IN SEARCH OF AMERICA	70	07130	53,438		15
2,306		WHITE LINE FEVER	75	20821	53,429		14
2,307		EYE WITNESS	56	04384	53,338		8
2,308		MY LITTLE CHICKADEE	40	10126	53,140		17
2,309		SERGEANT MATLOVICH VERSUS THE U.S. AIR FORCE	77	02016	53,124		31
2,310		COVER GIRL	44	02901	53,124		19
2,311		VOLCANO	53	16374	53,080		10
2,312		TICK...TICK...TICK...	70	15383	53,048		24
2,313		PRINCE OF CENTRAL PARK, THE	75	19267	53,048		19
2,314		BANTO HACKETT	76	19584	53,048		40
2,315		TEST PILOT	38	14931	53,022		28
2,316		MAGIC TOWN	47	08937	53,022		4
2,317		ROMEO AND JULIET	68	20845	53,022		4
2,318		MELVIN AND HOWARD	80	24371	53,018		8
2,319		ANGEL UNCHAINED	70	00420	53,018		16
2,320		FRANKENSTEIN MUST BE DESTROYED	70	05086	53,018		46
2,321		CASTLE OF THE LIVING DEAD	61	02246	53,018		16
2,322		COFFEE, TEA OR ME	73	02635	53,018		32
2,323		RUMOR OF WAR, A	80	22990	53,018		16
2,324		ANGRY HILLS, THE	53	00436	53,018		44
2,325		FATHER WAS A FULLBACK	49	04547	53,018		16
2,326		WORLD OF PASSION	78	21120	53,018		16
2,327		WORLD OF ABBOTT AND COSTELLO, THE	65	17178	53,018		38
2,328		COMMAND DECISION	49	02717	53,018		36
2,329		GETTING MARRIED	78	21339	53,018		17
2,330		OTHER SIDE OF THE MOUNTAIN, THE - PART 2	78	21736	53,018		37
2,331		DEVIL AT 4 O'CLOCK, THE	61	03615	53,018		47
2,332		BURN, WITCH, BURN	62	01927	53,018		16
2,333		GREETINGS FROM EARTH	78	24038	53,018		16
2,334		SPACE CASANOVA, THE	78	24037	53,018		16
2,335		KIDNAPPED	71	21872	53,018		14
2,336		ZONTAR: THE THING FROM VENUS	66	17444	53,018		14
2,337	S	ALABAMA AND FRIENDS		14058	53,018		16
2,338		HANGMAN, THE	59	06074	53,018		24
2,339		LEFT HAND OF GOD, THE	55	08297	53,018		29
2,340		FADE IN	68	04419	53,018		24

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
2,341		LADY OF THE HOUSE	78	21385	51,256	32
2,342		MINI-SKIRT MOB, THE	68	09632	51,240	8
2,343		GREAT RIVIERA BANK ROBBERY, THE	79	24191	51,208	32
2,344		VIVACIOUS LADY	38	16362	51,198	8
2,345		MURDER ON THE ORIENT EXPRESS	74	20843	51,165	48
2,346		FRANKENSTEIN, THE TRUE STORY	73	05088	51,069	36
2,347		GOLDEN VOYAGE OF SINBAD	74	19875	51,026	23
2,348		OLD MAN WHO CRIED WOLF, THE	70	10717	51,011	20
2,349		CRISIS IN MIDAIR	79	21921	50,919	21
2,350		NO PLACE TO RUN	72	10534	50,904	11
2,351		MURDER BY DECREE	79	22417	50,782	18
2,352		INSTRUCTORS OF DEATH		25036	50,752	20
2,353		BELLES ON THEIR TOES	52	01038	50,710	8
2,354		MR. BELVEDERE RINGS THE BELL	51	09907	50,710	8
2,355		HERE COMES MR. JORDAN	41	06386	50,670	24
2,356		TARZAN'S NEW ADVENTURE	36	14796	50,651	16
2,357	S	WILD TIMES		09345	50,646	16
2,358		PIPPY IN THE SOUTH SEAS	74	20980	50,604	8
2,359		CONGRATULATIONS, IT'S A BOY!	71	02759	50,591	12
2,360		FAIL SAFE	64	04421	50,585	34
2,361		FLYING DOWN TO RIO	33	04864	50,466	6
2,362		THREE AVENGERS, THE	80	23425	50,465	13
2,363	S	MAN FROM ATLANTIS, THE		07826	50,432	20
2,364		MY PAL GUS	52	10138	50,406	26
2,365		RIVER OF GOLD	70	12469	50,406	15
2,366		DO NOT FOLD, SPINDLE OR MUTILATE	71	03782	50,406	12
2,367		OVER-THE-HILL GANG RIDES AGAIN, THE	70	11088	50,406	12
2,368		MAYBE I'LL COME HOME IN THE SPRING	70	09409	50,406	8
2,369		BIG HANGOVER, THE	50	01179	50,406	6
2,370		DEADLINE AT DAWN	46	03398	50,406	6
2,371		INVADERS FROM MARS	53	07256	50,406	6
2,372		HAD MISS MANTON, THE	38	08886	50,406	6
2,373		MISS ROBIN HOOD	52	09673	50,406	6
2,374		TAZA, SON OF COCHISE	54	14819	50,406	6
2,375		WATUSI	59	16523	50,406	6
2,376		WHERE THE LADIES GO	80	22757	50,376	42
2,377		WITNESS FOR THE PROSECUTION	57	17047	50,376	36
2,378		DUNWICH HORROR, THE	70	04070	50,357	22
2,379	S	20TH CENTURY, THE		02067	50,338	82
2,380		ARABESQUE	66	00526	50,250	24
2,381		DESTROY ALL PLANETS	69	03599	50,242	22
2,382		ON THE WATERFRONT	54	10776	50,234	9
2,383		WHEN TAKWONDA STRIKES		24098	50,120	45
2,384		COPS AND ROBBERS	73	17622	50,113	34
2,385		YOUNG BILLY YOUNG	69	19476	50,081	27
2,386		DRACULA HAS RISEN FROM THE GRAVE	69	03971	50,057	47
2,387		SUMMER OF '42	71	14512	49,996	24
2,388		COUNT DRACULA	71	02842	49,778	32
2,389		REQUIEM FOR A HEAVYWEIGHT	62	12232	49,750	49
2,390		PIT AND THE PENDULUM, THE	61	11515	49,736	28
2,391		BIG BOB JOHNSON AND HIS FANTASTIC SPEED CIRCUS	78	21453	49,715	26
2,392		BUSTER KEATON STORY, THE	57	01942	49,715	26

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RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
2,393		SPLIT SECOND	53	14087	49,715	20
2,394		FRANKENSTEIN	32	05081	49,701	35
2,395		NEVADA SMITH	75	18420	49,683	10
2,396		BROTHERHOOD OF THE BELL, THE	70	01860	49,629	59
2,397		ONLY GAME IN TOWN, THE	68	10882	49,602	40
2,398		TAMMY TELL ME TRUE	61	14732	49,502	28
2,399		SUNSET BOULEVARD	50	14550	49,499	41
2,400		ROMAN HOLIDAY	53	12587	49,335	30
2,401	S	WILBY CONSPIRACY, THE	75	20823	49,224	48
2,402		SARAJEVO '84		14255	49,153	120
2,403		LIFE OF RILEY		07543	49,140	16
2,404		SO EVIL MY LOVE	48	13810	49,140	8
2,405		STOP! LOOK! AND LAUGH!	60	14282	49,110	20
2,406		BUCK AND THE PREACHER	72	01880	49,081	16
2,407		APE THE	40	00500	49,031	56
2,408		MIRACLE WORKER, THE	62	09855	48,936	39
2,409		THAT MAN BOLT	73	20927	48,890	53
2,410		BREAKING POINT	76	20370	48,880	16
2,411		GOZILLA VS. THE THING	64	05655	48,834	8
2,412		ANGELS FROM HELL	68	00427	48,762	8
2,413		SASQUATCH	68	20288	48,762	8
2,414		SAVAGE SEVEN, THE	68	12907	48,762	8
2,415		JACK OF DIAMONDS	67	07450	48,674	16
2,416		WHEELER DEALERS, THE	63	16703	48,618	40
2,417		CATCH 22	70	19468	48,551	45
2,418		WRECK OF THE MARY DEARE, THE	59	17195	48,492	18
2,419		FAMILY THE	73	18776	48,374	18
2,420		DIRT DINGUS MAGEE	70	18953	48,308	40
2,421		KING OF THE BANDITS	74	24217	48,245	12
2,422		ADVENTURES OF THE QUEEN	75	18878	48,201	25
2,423		TEACHER'S PET	58	14823	48,168	46
2,424		LADY IN A CAGE	64	08022	48,143	34
2,425		LIVE A LITTLE, LOVE A LITTLE	65	08525	48,113	15
2,426		ZEBRA IN THE KITCHEN	65	17432	48,054	15
2,427		SOFT PEPPER'S LONELY HEARTS CLUB BAND	63	23563	48,051	49
2,428		THREE STODGES GO AROUND THE WORLD IN A DAZE, THE	63	15304	48,006	24
2,429		MUMMY THE	59	09978	47,991	21
2,430		ROMANCE ON THE HIGH SEAS	48	12599	47,924	8
2,431		ADIOS SABATA	71	23070	47,920	8
2,432		BLUE KNIGHT, THE	75	19138	47,752	40
2,433		HOSTAGE TOWER, THE	80	22726	47,682	32
2,434		BLUE BIRD, THE	40	01501	47,675	26
2,435		SOUTHERN DOUBLE CROSS	74	22588	47,597	7
2,436		FER-DE-LANCE	31	17645	47,537	15
2,437		PUBLIC ENEMY	57	15878	47,485	26
2,438		12 ANGRY MEN	57	14845	47,452	40
2,439	S	AMERICA'S CHOICE		20476	47,414	108
2,440		FRAMED	75	07239	47,409	32
2,441		INTERNS, THE	62	21655	47,316	32
2,442		QUESTION OF LOVE, A	78	19889	47,306	22
2,443		LOVE BOAT	76	17265	47,119	22
2,444		YELLOWSTONE KELLY	59			29

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
2,445		SEVEN-PER-CENT SOLUTION, THE	75	20735	46,998	16
2,446		STALK THE WILD CHILD	76	19888	46,997	45
2,447		THEY DRIVE BY NIGHT	40	15067	46,978	18
2,448		DIMPLES	36	03731	46,930	36
2,449		LITTLE HOUSE ON THE PRAIRIE, THE	74	08487	46,928	16
2,450		BOYS TOWN	38	01715	46,877	30
2,451		TARGET OF AN ASSASSIN	78	22582	46,830	41
2,452		TEXAS	41	14937	46,825	18
2,453		JOLSON SINGS AGAIN	50	07581	46,770	8
2,454		OTHER, THE	72	17748	46,747	43
2,455		SUDDENLY SINGLE	71	14490	46,710	18
2,456		RODEO GIRL	80	22967	46,684	8
2,457		SON-RISE: A MIRACLE OF LOVE	79	21915	46,684	22
2,458		PAUL JOEY	57	11137	46,618	4
2,459		TRUE STORY OF JESSE JAMES, THE	57	15830	46,577	18
2,460		CREATURE FROM THE BLACK LAGOON	54	02965	46,543	17
2,461		DAY OF THE WOLVES	71	03343	46,537	31
2,462		PHANTOM FROM 10,000 LEAGUES, THE	56	11396	46,470	12
2,463		GAILY, GAILY	69	19634	46,465	30
2,464		NO WAY TO TREAT A LADY	68	10554	46,374	36
2,465		SHARON: PORTRAIT OF A MISTRESS	77	21057	46,361	34
2,466		ALICE DOESN'T LIVE HERE ANYMORE	75	19961	46,241	79
2,467		LADY POSSESSED	52	08053	46,175	4
2,468		MOONRISE	48	09842	46,175	4
2,469		SEA OF LOST SHIPS	53	13002	46,172	42
2,470		NAKED RUNNER, THE	67	10228	46,172	24
2,471		MY FRIEND FLICKA	43	10112	46,128	21
2,472		TAMARIND SEED, THE	74	19952	46,079	16
2,473		ABE LINCOLN IN ILLINOIS	40	00018	46,070	23
2,474	S	MOM, THE WOLF MAN AND ME	40	09552	45,920	46
2,475		LITTLE MEN	78	08492	45,803	37
2,476		GREAT SMOKEY ROADBLOCK	71	21914	45,842	42
2,477		SOMETIMES A GREAT NOTION	73	19325	45,810	36
2,478		MACKINTOSH MAN, THE	73	08869	45,806	26
2,479	S	MOUSE ON THE MAYFLOWER	78	01063	45,784	16
2,480		ALIEN ORO, THE	42	24750	45,752	36
2,481		WAR OF THE GODS	42	24045	45,535	36
2,482		ACROSS THE PACIFIC	43	00053	45,475	24
2,483		FRANKENSTEIN MEETS THE WOLF MAN	63	05085	45,451	31
2,484		TAMMY AND THE DOCTOR	67	14730	45,217	48
2,485	S	KING FEATURES' TRILOGY	76	03347	45,176	24
2,486		DOCTOR YOU'VE GOT TO BE KIDDING	76	03812	45,154	24
2,487	S	BURNT OFFERINGS	77	20379	44,966	88
2,488		ROOTS: THE NEXT GENERATIONS	70	08337	44,941	30
2,489		IN THE GLITTER PALACE	70	19932	44,805	16
2,490	S	I LOVE MY WIFE	79	06943	44,752	6
2,491		STEP TOO SLOW, A	66	05265	44,722	8
2,492		BUCK ROGERS IN THE 25TH CENTURY	39	22273	44,648	26
2,493		FINE MADNESS, A	71	04681	44,639	10
2,494		CHARLIE CHAN IN RENO	71	02380	44,557	30
2,495		GUNFIGHT, A	71	05961	44,384	16
2,496		COUNT YORGA/VAMPIRE	70	02848	44,208	16

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RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
2,497		HIGH WIND IN JAMAICA, A	65	06496	44,142	18
2,498		LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY	76	19739	44,038	20
2,499		BOY WHO CRIED WEREWOLF, THE	73	20868	43,983	21
2,500		SECRET LIFE OF AN AMERICAN WIFE, THE	68	13065	43,968	21
2,501		WHERE WERE YOU WHEN THE LIGHTS WENT OUT?	66	16764	43,812	46
2,502		WAR OF THE ROBOTS, THE	78	23576	43,808	24
2,503		DEATH PENALTY	80	22658	43,776	24
2,504		FARMER'S DAUGHTER, THE	47	04504	43,728	32
2,505		HEROES	74	20885	43,691	48
2,506		ALOHA MEANS GOODBYE	77	17591	43,687	24
2,507		IT'S ONLY MONEY	62	07428	43,640	22
2,508		WHERE LOVE HAS GONE	64	16750	43,497	24
2,509		DEATH AT LOVE HOUSE	75	19636	43,496	18
2,510		X FROM OUTER SPACE, THE	66	17218	43,313	20
2,511		STORY OF SEABISCUIT, THE	48	14326	43,307	12
2,512		PARALLAX VIEW, THE	74	20188	43,287	25
2,513		BERSERK	68	01078	43,282	16
2,514		MILLION EYES OF SU-MURU, THE	67	09616	43,240	16
2,515		FOR THOSE WHO THINK YOUNG	64	04933	43,204	16
2,516		NIGHT AT THE OPERA, A	35	10371	43,160	28
2,517		EL CONDOR	70	18938	43,156	29
2,518		THEY ONLY KILL THEIR MASTERS	73	17806	43,142	32
2,519		ANGEL AND THE BADMAN	47	00406	43,074	47
2,520		ADVENTURERS, THE	70	00099	43,054	24
2,521		HUSTLING	75	18951	43,053	26
2,522		ANDERSON TAPES, THE	71	00395	43,015	17
2,523		GLORY GUYS, THE	65	05621	42,910	34
2,524		GETTING AWAY WITH MURDER	76	20459	42,816	24
2,525	S	PEARL	75	08336	42,792	12
2,526		ENCOUNTER FROM THE UNKNOWN	73	20295	42,580	12
2,527		AND NOW THE SCREAMING STARTS	79	17455	42,563	12
2,528		WINTER KILLS	77	23068	42,520	30
2,529		RED ALERT	76	20244	42,444	54
2,530		DAWN: PORTRAIT OF A TEEN-AGE RUNAWAY	51	00012	42,438	24
2,531		ABBOTT AND COSTELLO MEET THE INVISIBLE MAN	55	13202	42,430	24
2,532		SEVEN LITTLE FOYS, THE	39	03591	42,382	8
2,533		BUCK ROGERS	69	02710	42,379	19
2,534		COMIC, THE	67	21356	42,337	49
2,535		GRAND THEFT AUTO	68	01957	42,309	38
2,536		BYE BYE BRAVERMAN	66	00371	42,307	18
2,537		AN AMERICAN DREAM	76	05301	42,264	8
2,538	S	VISIONS AROUND THE WORLD	76	19845	42,241	38
2,539		MAN IN THE IRON MASK, THE	74	13762	42,131	46
2,540		SHILE JENNY, YOU'RE DEAD	39	02369	42,126	15
2,541		CHARLIE CHAN AT TREASURE ISLAND	56	08922	42,090	32
2,542		QUAY ALL BOATS	62	04281	42,022	24
2,543	S	SOLID GOLD SPECIALS	67	07602	42,012	12
2,544		ESCAPE FROM ZAHRAIN	47	05190	41,998	23
2,545		JOURNEY TO THE CENTER OF TIME	55	16509	41,972	24
2,546		FUGITIVE, THE	71	13295	41,898	37
2,547		WE'RE NO ANGELS				
2,548		SHAFT				

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
2,549		PUMPING IRON	77	22168	41,862		8
2,550		WILD ANGELS	66	16894	41,834		23
2,551	S	OUR MISS BROOKS		01872	41,828		77
2,552		FROM HERE TO ETERNITY	54	05150	41,788		10
2,553		FRANCIS JOINS THE WACS	54	05077	41,731		44
2,554		WAR BRIDES		23664	41,702		8
2,555		UP THE SANDBOX	72	19331	41,699		44
2,556		HERCULES	59	06358	41,699		24
2,557		ROUNDERS, THE	65	12656	41,583		22
2,558		GIVE 'EM HELL, HARRY!	75	20085	41,572		22
2,559		CURSE OF THE FLY	65	03115	41,555		29
2,560		SNAKE PIT, THE	48	13785	41,510		16
2,561		LILIES OF THE FIELD	63	08436	41,470		36
2,562		UP PERISCOPE	59	16169	41,358		16
2,563		ONCE UPON A HORSE	58	10799	41,234		12
2,564		MAN ON A SWING	74	19969	41,228		31
2,565		TWENTY-THREE PAGES TO BAKER STREET	56	15902	41,110		32
2,566		10TH VICTIM, THE	65	14889	41,088		14
2,567		ONE MINUTE TO ZERO	52	10844	41,083		13
2,568		DEVIL DOGS OF THE AIR	35	03621	41,083		10
2,569		LONG AGO, TOMORROW	71	08599	41,083		10
2,570		THIS PROPERTY IS CONDEMNED	66	15183	41,013		24
2,571	S	FORO LOCO		04545	40,880		96
2,572		UPTOWN SATURDAY NIGHT	74	19964	40,824		32
2,573		13 RUE MADELEINE	47	15139	40,795		23
2,574		THING THAT COULDN'T DIE, THE	58	15116	40,755		14
2,575		ALL QUIET ON THE WESTERN FRONT	79	23080	40,747		31
2,576		HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING	67	06837	40,746		17
2,577		DAY OF THE EVIL GUN	68	03340	40,716		40
2,578		SUMMER AND SMOKE	61	14508	40,660		37
2,579		NURSE	80	22741	40,566		8
2,580		GATHERING OF EAGLES, A	63	05322	40,554		33
2,581		IRMA LA DOUCE	63	07306	40,464		20
2,582		DON'T RAISE THE BRIDGE, LOWER THE RIVER	68	03861	40,462		19
2,583		POOR LITTLE RICH GIRL	36	11597	40,431		26
2,584		MARTY	55	09338	40,427		20
2,585		PITTSBURGH	42	11517	40,312		40
2,586		DEFECTOR, THE	66	03490	40,307		30
2,587		REPORT TO THE COMMISSIONER	75	19632	40,273		33
2,588		DAY OF THE TRIFFIDS, THE	63	03342	40,190		18
2,589		ROCKY MOUNTAIN	50	12558	40,176		35
2,590		INVASION OF JOHNSON COUNTY, THE	76	19635	40,175		11
2,591		SECONDS	66	13042	40,150		16
2,592		ANGELS IN THE OUTFIELD	51	21006	39,900		22
2,593		MONKEY BUSINESS	31	09778	39,898		23
2,594		FOR WHOM THE BELL TOLLS	43	04935	39,855		24
2,595		BROTHERHOOD OF SATAN, THE	71	17469	39,786		8
2,596		DRACULA'S CASTLE	69	18592	39,786		8
2,597		PHANTOM PLANET, THE	62	11416	39,727		10
2,598		BIRDS OF PREY	72	01268	39,658		24
2,599		MISSOURI BREAKS, THE	76	20637	39,632		39
2,600		DIGBY - THE BIGGEST DOG IN THE WORLD	73	17485	39,628		8

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
2,601		DAY THE EARTH STOOD STILL, THE	51	03348	39,611		7
2,602		CURSE OF THE MUMMY'S TOMB, THE	65	03120	39,573		6
2,603		WEREWOLF, THE	56	16615	39,573		6
2,604		SON OF ALI BABA	52	13889	39,506		14
2,605		JOURNEY INTO DARKNESS	69	18533	39,433		20
2,606		SILENT RUNNING	72	13522	39,419		43
2,607		STAGE TO THUNDER ROCK	64	14171	39,404		16
2,608		THEY CALL ME TRINITY	72	15058	39,402		11
2,609		WOMAN OF THE YEAR	42	17104	39,377		26
2,610		DEADLY TOWER, THE	75	19318	39,355		28
2,611		LAURA	40	08207	39,343		30
2,612		CHEAPER BY THE DOZEN	50	02416	39,294		24
2,613		PSI FACTOR	80	23578	39,170		16
2,614		MIRACLE ON ICE	81	23147	39,148		22
2,615		LAST TENANT, THE	78	21424	39,134		24
2,616		BEYOND THE BERMUDA TRIANGLE	75	19316	39,131		25
2,617		SLAUGHTERHOUSE FIVE	72	13699	39,110		16
2,618		LEGEND OF HELL HOUSE, THE	73	18996	38,996		34
2,619		FINAL EYE, THE	77	22551	38,960		26
2,620		RED LINE 7,000	65	12136	38,952		24
2,621		I WAS A MALE WAR BRIDE	49	06992	38,948		32
2,622		LEGEND OF THE LOST	57	08307	38,927		21
2,623		ALEXANDER THE GREAT	56	00226	38,901		20
2,624		FEMINIST AND THE FUZZ	70	04587	38,876		12
2,625		MUTINY ON THE BOUNTY	35	10083	38,810		25
2,626	S	JONNY QUEST		01586	38,778		72
2,627		DIARY OF ANNE FRANK	80	22979	38,758		24
2,628		GREEN SLIME	69	05896	38,680		27
2,629		OPERATION DAYBREAK	76	20133	38,678		8
2,630		CODE NAME: MINUS ONE	76	18599	38,672		22
2,631		OREGON TRAIL, THE	59	10952	38,660		14
2,632		KISS BEFORE DYING, A	56	07895	38,644		24
2,633		CHARLY	68	02398	38,628		34
2,634		ALL THE FINE YOUNG CANNIBALS	60	00288	38,560		16
2,635		DIARY OF A MADMAN	63	03712	38,460		8
2,636		DOCTOR BLOOD'S COFFIN	61	03793	38,460		8
2,637		CARMEN JONES	54	02159	38,436		8
2,638		SUCH GOOD FRIENDS	71	20846	38,364		26
2,639		SOMETHING FOR JOEY	77	20218	38,322		24
2,640	S	PM MAGAZINE SPECIAL EDITION		09609	38,276		21
2,641		BATHING BEAUTY	44	00876	38,160		24
2,642	S	SANTA AND THE THREE BEARS		08449	38,152		4
2,643		C.C. AND COMPANY	70	02296	38,141		21
2,644		HUMAN DUPLICATORS, THE	65	06854	38,139		12
2,645		COMIN' ROUND THE MOUNTAIN	51	02712	38,121		40
2,646		DIE MONSTER, DIE	65	03724	38,065		30
2,647	S	POOCHIE		15048	38,052		14
2,648		HARD WAY TO DIE, A		25018	37,979		22
2,649	S	LAST CONVERTIBLE, THE		09135	37,978		24
2,650		CATTLE QUEEN OF MONTANA	54	02272	37,976		8
2,651		REPTILICUS	62	12229	37,958		14
2,652	S	NOVELS II		08428	37,875		22

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
2,653		HOUSE OF WAX	53	06803	37,836	23
2,654		NEWMAN'S LAW	74	19295	37,801	21
2,655		WILL SUCCESS SPOIL ROCK HUNTER?	57	16969	37,768	32
2,656		LIVELY SET, THE	64	08531	37,728	22
2,657		GALLANT HOURS, THE	60	05253	37,716	8
2,658		GUADALCANAL DIARY	43	05909	37,716	8
2,659		LEMON DROP KID, THE	51	08315	37,716	8
2,660		LETTER TO THREE WIVES, A	49	08369	37,716	8
2,661		WONDER MAN	45	17153	37,716	8
2,662		ROAD TO HONG KONG, THE	62	12493	37,711	36
2,663		MARLOWE	69	18773	37,631	22
2,664		ARE YOU IN THE HOUSE ALONE?	78	21560	37,624	24
2,665		JUBAL	56	07615	37,590	23
2,666		MONSTER FROM A PREHISTORIC PLANET	66	09791	37,486	24
2,667		GOODBYE CHARLIE	64	05747	37,464	48
2,668		RETURN OF COUNT YORGA, THE	71	18641	37,309	26
2,669		ESCAPE FROM COLDITZ	72	20194	37,170	25
2,670		STAR SPANGLED GIRL	71	19469	37,158	18
2,671		MACAHANS, THE	76	19294	37,149	18
2,672		ANCHORS AWEIGH	45	00379	37,143	20
2,673		INHATES	81	23407	37,014	8
2,674	S	TOP CAT		01648	37,011	60
2,675		LOVE HAPPY	50	08723	37,004	40
2,676		BIG STEAL, THE	49	01211	36,968	12
2,677		KANSAS CITY MASSACRE	75	18508	36,956	18
2,678		NAKED EDGE, THE	61	10216	36,904	17
2,679		HEIDI	37	06254	36,803	12
2,680		BABES IN ARMS	39	00698	36,776	8
2,681		HARRY IN YOUR POCKET	73	19486	36,768	44
2,682		AMERICAN, THE	55	00361	36,754	25
2,683		INVISIBLE WOMAN, THE	40	07294	36,527	16
2,684		CULT OF THE COBRA	55	03103	36,520	16
2,685		ATTACK OF THE MUSHROOM PEOPLE	66	00674	36,515	18
2,686		STOWAWAY	36	14332	36,491	20
2,687		FURIES, THE	50	05215	36,476	18
2,688		LIFEGUARD	76	20656	36,458	31
2,689		MACHINE GUN MCCAIN	70	08862	36,352	28
2,690		SPANISH MAIN, THE	45	14034	36,341	22
2,691		SEVEN FACES OF DR. LEO	64	13192	36,308	20
2,692	S	SON OF DRACULA	43	13899	36,300	22
2,693		BJ AND THE BEAR		08518	36,299	12
2,694		HAUNTING, THE	63	06157	36,216	8
2,695		JAMES AT 15	77	20953	36,162	28
2,696		APARTMENT FOR PEGGY	48	00499	36,156	24
2,697		HITLER; THE LAST TEN DAYS	73	18925	36,125	30
2,698		GORDON'S WAR	73	18999	36,096	36
2,699		VIRGINIAN, THE	46	16346	36,058	16
2,700		MORTAL COMBAT		25041	36,046	16
2,701		OUR RELATIONS	36	11003	36,033	12
2,702		ADVENTURES OF DON JUAN	48	00110	36,014	27
2,703		BETSY, THE	78	21103	36,010	10
2,704		GREAT ICE RIP-OFF, THE	74	17572	35,996	30

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
2,705		BOMBARDIER	43	01562	35,973	14
2,706		BEAST IN THE CELLAR, THE	70	00934	35,972	16
2,707		MY DREAM IS YOURS	49	10102	35,962	8
2,708		SUSPICION	41	14587	35,944	43
2,709		CRY OF THE BANSHEE	70	03083	35,921	16
2,710		NOW VOYAGER	42	10622	35,793	28
2,711		BLISS OF MRS. BLOSSOM, THE	68	01417	35,754	16
2,712		SAVAGE BEES, THE	76	19918	35,749	24
2,713		PLACE FOR LOVERS, A	69	11522	35,712	14
2,714		RABBIT, RUN	70	11923	35,709	32
2,715		BRAVOS, THE	71	01745	35,668	16
2,716		CHECKERED FLAG OR CRASH	77	20872	35,646	8
2,717		JOURNEY THROUGH THE BLACK SUN		18164	35,646	28
2,718	S	STRANGE BEDFELLOWS	65	14347	35,604	108
2,719		VERDADERA EVA		04663	35,580	42
2,720		APPALOOSA, THE	66	00507	35,573	12
2,721		RACE STREET	48	11926	35,481	24
2,722		MODEL AND THE MARRIAGE BROKER, THE	52	09740	35,468	24
2,723		CHAMPION, THE	49	02335	35,466	24
2,724		DARING DOBERMANS, THE	73	18990	35,388	17
2,725		CREATURE WALKS AMONG US, THE	56	02968	35,351	14
2,726		BEDAZZLED	68	00980	35,274	24
2,727		INITIATION OF SARAH, THE	78	21275	35,271	40
2,728		EXECUTIVE ACTION	73	21876	35,247	25
2,729		MAYA	66	09408	35,156	32
2,730		WASP WOMAN, THE	59	16507	35,143	27
2,731		FIVE DAYS FROM HOME	78	21729	35,102	27
2,732		STREETS OF SAN FRANCISCO	49	14439	35,102	16
2,733		JEFFERSONS IN HAWAII, THE		18166	35,092	8
2,734		WARNING SHOT	67	16498	35,049	17
2,735		GHOST OF FRANKENSTEIN, THE	42	05419	35,043	6
2,736		HUNTERS OF THE REEF	72	21349	35,031	33
2,737		CULPEPPER CATTLE CO., THE	72	19260	35,026	42
2,738		SNOWBEAST	77	20284	34,999	37
2,739		GREATEST STORY EVER TOLD, THE	65	17502	34,976	15
2,740		TARZAN'S MAGIC FOUNTAIN	49	14795	34,957	11
2,741		TILLIE AND GUS	33	15415	34,909	10
2,742		HOUSE OF SEVEN GABLES, THE	40	06794	34,804	16
2,743		ADVANCE TO THE REAR	64	00085	34,768	16
2,744		FINAL ASSIGNMENT	82	24627	34,764	8
2,745		MAN, A WOMAN AND A BANK, A	79	23063	34,746	35
2,746		DESIREE	54	03561	34,730	23
2,747		ALVIN KARPIS	78	17650	34,710	7
2,748		CURSE OF RAVA, THE/CON CAPER	78	23332	34,606	54
2,749		NIGHT TERROR	70	19837	34,595	32
2,750		ELVIS--THAT'S THE WAY IT IS	73	19156	34,562	16
2,751		GLASS MENAGERIE, THE	66	05605	34,540	24
2,752		GAMBIT		05264	34,522	8
2,753		REVENGE OF THE GODS (27133)		18189	34,464	18
2,754		REBECCA OF SUNNYBROOK FARM	38	12085	34,464	12
2,755		NIGHT CREATURES	62	10381	34,442	18
2,756		BACHELOR FLAT	62	00719	34,432	13

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
2,757		STRATEGIC AIR COMMAND	55	14418	34,343		27
2,758		MILLION DOLLAR MERMAID	52	09612	34,308		8
2,759		BIG TREES, THE	52	01223	34,297		18
2,760		ROLLING THUNDER	77	22171	34,160		36
2,761	S	(DOS) MUJERES-CASA		04577	34,094		32
2,762		TELEVISION AND THE PRESIDENCY		05285	34,088		26
2,763		FOUR ASSASSINS, THE		24087	34,052		26
2,764		CAST A GIANT SHADOW	66	02235	33,981		18
2,765	S	SUPERBOWLWINKLE		05268	33,968		10
2,766		SUMMER OF MY GERMAN SOLDIER, THE	78	21393	33,890		16
2,767		STANLEY AND LIVINGSTONE	39	14202	33,882		24
2,768		ESCAPE OF THE BIRDMEN	71	17648	33,850		20
2,769		MEET DANNY WILSON	52	09439	33,800		50
2,770		POSTMAN ALWAYS RINGS TWICE, THE	46	11631	33,774		32
2,771		CHEAPER TO KEEP HER	80	24486	33,756		16
2,772		EVERY MAN NEEDS ONE	72	04322	33,731		24
2,773		LORDS OF FLATBUSH, THE	74	19363	33,673		24
2,774		BLOODY AVENGERS		24108	33,670		26
2,775		HOW TO SAVE A MARRIAGE AND RUIN YOUR LIFE	68	06833	33,668		20
2,776		CAPTAIN HORATIO HORNBLOWER	51	02103	33,667		8
2,777		BEGINNING, THE		24748	33,606		8
2,778		INVASION, THE		24749	33,606		16
2,779		THREE MUSKETEERS, THE	48	15282	33,570		24
2,780		THIRD MAN, THE	50	15126	33,390		16
2,781		BAMBOO SAUCER	67	00802	33,386		8
2,782		ONLY TWO CAN PLAY	62	10889	33,386		8
2,783		GIVE ME A SAILOR	38	05583	33,326		6
2,784		LET'S FACE IT	43	08343	33,326		46
2,785		GLENN MILLER STORY, THE	54	05612	33,319		15
2,786		GAS-S-S-S	71	23704	33,307		24
2,787	S	DICK CLARK PRESENTS THE ROCK & ROLL YEARS		02352	33,298		4
2,788		GOLD DIGGERS OF 1935	35	05669	33,241		4
2,789		GOLD DIGGERS OF 1937	37	05670	33,241		4
2,790		MARY OF SCOTLAND	36	09344	33,241		30
2,791		BORN YESTERDAY	50	01641	33,188		20
2,792		SPY WITH THE COLD NOSE, THE	67	14139	32,972		13
2,793		HELLCATS OF THE NAVY	57	06293	32,936		8
2,794	S	EXPERIMENT IN TERRA	78	24047	32,856		18
2,795		ANNUAL HOLLYWOOD CHRISTMAS PARADE		13848	32,802		27
2,796		BABY TAKE A BOW	34	00711	32,771		12
2,797		BELL, BOOK AND CANDLE	59	01026	32,752		14
2,798		JUNGLE GIRL	52	07651	32,711		42
2,799		FRANCIS COVERS THE BIG TOWN	55	05072	32,668		24
2,800		FLIM-FLAM MAN, THE	67	04837	32,532		8
2,801		LOVE MACHINE, THE	71	08750	32,490		10
2,802		WUTHERING HEIGHTS	70	17207	32,472		19
2,803		CURSE OF THE DEMON	57	03112	32,447		12
2,804		SOMETHING EVIL	71	13869	32,445		27
2,805		MACAO	52	08857	32,403		20
2,806		CALIFORNIA DREAMING	79	22611	32,394		24
2,807		CURLY TOP	35	03105	32,378		24
2,808		24 HOURS OF THE REBEL	77	20907	32,372		

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MVSRRANK

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RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
2,809		DEATH OF A PRINCESS	80	24070	32,363		19
2,810		LOVE IS A BALL	63	08739	32,362		16
2,811		DAVID AND GOLIATH	60	18457	32,348		20
2,812		GIRL HAPPY	65	05504	32,338		16
2,813		MISSION: MONTE CARLO	81	24194	32,256		30
2,814		LOVE GOD?, THE	69	08722	32,180		38
2,815		KING KONG ESCAPES	68	07841	32,154		30
2,816		THEY DIED WITH THEIR BOOTS ON	41	15066	32,142		21
2,817		YOUNG MR. LINCOLN	39	17363	32,128		8
2,818		LORD LOVE A DUCK	66	08646	32,118		24
2,819		BETWEEN HEAVEN AND HELL	56	01098	32,014		21
2,820		NIGHT OF THE GENERALS, THE	67	10421	32,012		11
2,821		AFRICAN TREASURE	62	00166	32,006		10
2,822		KING RAT	65	07874	31,930		10
2,823		LAST REBEL	71	08162	31,888		16
2,824		LONELY MAN, THE	57	08592	31,888		16
2,825	S	AMERICAN DREAM, THE		09813	31,858		16
2,826		ATTACK ON TERROR: THE F.B.I. VERSUS THE KU KLUX KLAN PART II	75	20146	31,844		16
2,827		RED PONY, THE	73	12143	31,844		16
2,828		SWEET SMELL OF SUCCESS	57	14615	31,827		30
2,829		SOMETHING BIG	72	21029	31,799		16
2,830		HUNCHBACK OF NOTRE DAME, THE	39	06861	31,582		27
2,831		NOT WITH MY WIFE, YOU DON'T	66	10604	31,515		8
2,832		SCREAM OF THE DEMON LOVER	71	22069	31,504		8
2,833		SPECTRE	77	20177	31,504		8
2,834		GODZILLA VS. THE SEA MONSTER	67	05653	31,498		19
2,835		OBLONG BOX, THE	69	10648	31,489		25
2,836		BARKLEYS OF BROADWAY, THE	49	00859	31,478		58
2,837		WAR OF THE WILDCATS	43	16489	31,461		18
2,838		SHARK KILL	76	19614	31,373		12
2,839		DRAGON'S INFERNO	81	24622	31,362		32
2,840		SWIMMER, THE	68	14624	31,216		42
2,841		CAPTAIN NEMO AND THE UNDERWATER CITY	70	17612	31,162		9
2,842		GREASE	78	21526	31,140		21
2,843		INCREDIBLE MELTING MAN, THE	77	23864	31,095		28
2,844		REFLECTIONS IN A GOLDEN EYE	67	12175	31,050		16
2,845		CAT PEOPLE, THE	42	02258	31,019		16
2,846		MAKO, JAWS OF DEATH	76	20852	30,974		36
2,847	S	FROM HAWAII WITH LOVE		15202	30,904		18
2,848		OPERATION C.I.A.	65	10902	30,868		4
2,849	S	NAUGHTY NINETIES, THE	45	10256	30,827		13
2,850		12 O' CLOCK HIGH		00554	30,807		32
2,851		SHEEPMAN, THE	58	13357	30,800		12
2,852		TIN STAR, THE	57	15462	30,766		12
2,853		PANTHER ISLAND	50	11170	30,752		38
2,854		FRENCH CONNECTION II	75	19884	30,730		21
2,855		BELLBOY, THE	60	01028	30,695		12
2,856		DEATHQUAKE		24744	30,693		16
2,857		KINGS GO FORTH	58	07881	30,688		16
2,858		DIRTY GAME, THE	66	03743	30,666		18
2,859		MARILYN	63	09272	30,554		
2,860		TRACKDOWN	76	20804	30,549		

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
2,861		GUN FURY	53	05940	30,531	12	
2,862		HANGMAN'S KNOT	52	06076	30,531	12	
2,863		DARK SECRET OF HARVEST HOME II, THE	78	21741	30,528	20	
2,864		11 HARROWHOUSE	74	20457	30,435	21	
2,865		ROLL, FREDDY, ROLL	74	18425	30,351	22	
2,866		LET'S MAKE LOVE	60	08358	30,317	36	
2,867		KILLER ON BOARD	77	20875	30,310	16	
2,868		MUMMY'S TOMB, THE	42	09984	30,294	24	
2,869		SEVENTH VEIL, THE	46	13241	30,272	8	
2,870		BEACH PARTY	63	00926	30,224	34	
2,871		FALL OF THE ROMAN EMPIRE, THE	64	04449	30,216	47	
2,872		SECRET OF SANTA VITTORIA, THE	69	19102	30,164	44	
2,873		WALTZ OF THE TOREADORS	62	20015	30,154	12	
2,874		SEX AND THE MARRIED WOMAN	77	20958	30,080	26	
2,875		TEN TIGERS OF KWANTUNG		24111	30,044	16	
2,876		HUD	63	06844	30,026	22	
2,877		LOOPHOLE	81	24630	30,024	8	
2,878		MAGNIFICENT HUSTLE, THE	78	21924	30,024	8	
2,879		RUN STRANGER, RUN	73	17768	30,024	8	
2,880		GROUP, THE	66	05907	29,967	24	
2,881		TAKE THE HIGH GROUND	53	14691	29,954	30	
2,882		MAN BEHIND THE GUN, THE	53	09032	29,912	32	
2,883		DOLL'S HOUSE, A	73	03832	29,888	16	
2,884		LUCKY LUCIANO	74	19949	29,874	13	
2,885		KISS THE BLOOD OFF MY HANDS	48	07910	29,841	13	
2,886		TRIAL OF LEE HARVEY OSWALD PART II	77	23802	29,790	31	
2,887		PURPLE PLAIN, THE	55	11843	29,726	24	
2,888		CALL HIM MR. SHATTER	75	19946	29,642	8	
2,889		REUNION	80	22765	29,639	36	
2,890		BEDTIME STORY	64	00988	29,634	13	
2,891		MY SIDE OF THE MOUNTAIN	69	20653	29,612	17	
2,892		SHOKY	66	13775	29,606	36	
2,893		WAYWARD BUS, THE	57	16542	29,598	8	
2,894		I, MONSTER	72	06959	29,574	21	
2,895		BREEZY	74	17468	29,558	30	
2,896		BEST OF THE BADMEN	51	01085	29,471	12	
2,897		SARATOGA	37	12865	29,466	16	
2,898		FORCE OF ARMS	51	04956	29,426	16	
2,899		ATTACK ON TERROR: THE F.B.I. VERSUS THE KU KLUX KLAN PART I	75	18902	29,336	19	
2,900		MEET ME AT THE FAIR	53	09443	29,294	38	
2,901		SPINOUT	66	14071	29,216	12	
2,902		CHALLENGE TO LASSIE	49	23593	29,216	12	
2,903		SALZBURG CONNECTION, THE	72	18539	29,179	18	
2,904		HIRED HAND, THE	71	06523	29,156	8	
2,905		HOW TO COMMIT MARRIAGE	69	06825	29,108	12	
2,906		SUNSHINE RUN		21791	29,096	18	
2,907		GYPSY	63	06021	29,081	22	
2,908		CHICKEN CHRONICLES, THE	77	21754	29,024	8	
2,909		NICHOLAS AND ALEXANDRA	71	17733	29,012	16	
2,910		THIN MAN GOES HOME, THE	44	15112	28,994	16	
2,911		DEFIANT ONES, THE	58	03492	28,964	38	
2,912		DEATH RIDES A HORSE	69	03456	28,808	14	

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
2,913		MAJOR AND THE MINOR, THE	42	08986	28,774	8	
2,914		SEE NO EVIL	71	13132	28,749	7	
2,915		LITTLEST REBEL, THE	38	08523	28,676	18	
2,916		COME AND GET IT	36	02883	28,664	8	
2,917		GODSWORTH	36	03820	28,664	8	
2,918		DAMNATION, THE INVINCIBLE	66	05283	28,664	8	
2,919		TIME FOR LOVING	71	19688	28,664	8	
2,920		THUNDER IN THE EAST	53	15344	28,572	8	
2,921	S	100 CHILDREN'S THEATRE, THE		14188	28,535	178	
2,922		GLASS SLIPPER, THE	55	05607	28,534	8	
2,923		BARBARIAN AND THE GEISHA, THE	58	00849	28,474	34	
2,924		CALIFORNIA SPLIT	74	19361	28,408	20	
2,925		BUNDLE OF JOY	56	01918	28,382	16	
2,926		DRACULA VS. FRANKENSTEIN	71	03974	28,378	42	
2,927		BANK SHOT	74	20170	28,367	19	
2,928		ALMOST SUMMER	78	21725	28,339	32	
2,929		HEAVEN KNOWS, MR. ALLISON	57	06244	28,296	32	
2,930		THIS IS THE WEST THAT WAS	74	18429	28,292	12	
2,931		DEAR DETECTIVE	79	21974	28,268	16	
2,932		CHINATOWN KID	78	23414	28,246	16	
2,933		BAITERED	80	21568	28,102	16	
2,934		MURDER THAT WOULDN'T DIE, THE	80	22740	28,060	18	
2,935		KANSAS CITY BOMBER	72	07695	28,044	32	
2,936		LUCIFER COMPLEX, THE	50	23188	28,040	16	
2,937		CHAIN LIGHTNING	50	02311	27,932	28	
2,938		SABU AND THE MAGIC RING	58	12724	27,863	6	
2,939		LITTLE CIGARS	73	17708	27,861	14	
2,940		ISLAND OF TERROR	67	07340	27,816	12	
2,941		WILLIE & PHIL	80	25586	27,769	18	
2,942		BRIGHT EYES	34	01808	27,741	12	
2,943		EVIL ROY SLADE	71	04345	27,734	24	
2,944		OLD DRACULA	76	20676	27,618	14	
2,945		STOLEN HOURS	63	14278	27,610	16	
2,946		LITTLE LORD FAUNTLEROY	80	22555	27,550	8	
2,947		GAMBLER, THE	74	19463	27,542	30	
2,948		INTERNATIONAL VELVET	78	22414	27,542	45	
2,949		ALL ABOUT EVE	50	00262	27,540	12	
2,950		MAN WHO HAD POWER OVER WOMEN, THE	70	19942	27,479	10	
2,951		ACTION IN ARABIA	44	00065	27,479	6	
2,952		BLACK ANGEL	46	01286	27,479	8	
2,953		BRIGHTON STRANGLER, THE	45	01814	27,479	8	
2,954		FALCON IN MEXICO, THE	44	04433	27,479	8	
2,955		FIVE CAME BACK	39	04741	27,479	8	
2,956		HAVING A WONDERFUL CRIME	45	06168	27,479	8	
2,957		I'VE LIVED BEFORE	56	07438	27,479	8	
2,958		ISLE OF THE DEAD	45	07349	27,479	8	
2,959		MAIL ORDER BRIDE	45	08973	27,479	8	
2,960		ROCKETSHIP X-1	64	12554	27,479	8	
2,961		SAINT'S DOUBLE TROUBLE	40	12781	27,479	8	
2,962		SECOND CHORUS	40	13031	27,479	8	
2,963		THEY SAVED HITLER'S BRAIN	64	08914	27,479	8	
2,964		TO PARIS WITH LOVE	55	15494	27,479	8	

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING	HOURS	QUARTER	HRS
			YR	CODE				
2,965		STORY OF ALEXANDER GRAHAM BELL, THE	39	14313	27	456	28	
2,966		MEMORY OF EVA RYKER, THE	80	22737	27	453	24	
2,967		MYSTERY ON MONSTER ISLAND	81	24481	27	442	24	
2,968		EYE CREATURES, THE	65	04377	27	420	6	
2,969		KUNG FU EXECUTIONER		23736	27	418	12	
2,970		WAR BETWEEN MEN AND WOMEN, THE	77	21066	27	398	20	
2,971		SAY GOODBYE, MAGGIE COLE	72	12913	27	361	26	
2,972		IT'S ALWAYS FAIR WEATHER	55	07419	27	350	32	
2,973		AFTER THE FOX	66	00172	27	346	16	
2,974		DRAGON ON FIRE	80	24078	27	326	16	
2,975		EXECUTIONER	78	24080	27	326	16	
2,976		TRIP, THE	67	15779	27	316	18	
2,977		NIGHT CHASE	70	10377	27	300	33	
2,978		JOURNEY TO THE 7TH PLANET	62	07604	27	258	12	
2,979		TATTOO DRAGON		24100	27	256	14	
2,980		JORY	75	21123	27	232	8	
2,981		YESTERDAY, TODAY AND TOMORROW	64	17271	27	232	8	
2,982		HOT RODS TO HELL	67	06740	27	208	15	
2,983		JUBILEE TRAIL	53	07616	27	196	8	
2,984		SAN ANTOINE	52	12815	27	196	8	
2,985		SKY RIDERS	76	20749	27	105	40	
2,986		BRAIN THAT WOULDN'T DIE, THE	63	01721	27	090	8	
2,987		HUNTING PARTY, THE	71	23072	27	040	8	
2,988		HOW SWEET IT IS!	68	17685	27	035	31	
2,989		SCRUPLES	80	22754	26	986	11	
2,990		633 SQUADRON	64	13650	26	928	16	
2,991		CANDY	68	02062	26	909	36	
2,992		COURAGE OF LASSIE	46	02884	26	886	8	
2,993		X Y & ZEE	72	17836	26	862	16	
2,994		COUNTERPOINT	68	02866	26	856	20	
2,995	S	CHAMBS-PAQUITA		04517	26	736	26	
2,996		CHARRO	69	19304	26	736	69	
2,997		FAME IS THE NAME OF THE GAME	66	04482	26	728	8	
2,998		FLAME OF THE BARBARY COAST	45	04779	26	728	8	
2,999		ISTANBUL EXPRESS	68	07355	26	728	8	
3,000		ALL GOD'S CHILDREN	80	22707	26	724	16	
3,001		RUN FOR THE SUN	56	12681	26	704	24	
3,002		THEY CAME FROM WITHIN	75	23863	26	690	27	
3,003	S	COURAGE-(DRAMA)		05074	26	675	8	
3,004		MINUTE TO PRAY, A SECOND TO DIE, A	68	09638	26	620	27	
3,005		LIONS ARE FREE, THE	69	08457	26	582	15	
3,006		MR. DEEDS GOES TO TOWN	36	09915	26	572	16	
3,007		BEAUTY AND THE BANDIT	46	24215	26	508	6	
3,008		SHOWDOWN AT BOOT HILL	58	13474	26	508	6	
3,009		HOTEL BERLIN	45	06751	26	500	8	
3,010		I WALK ALONE	48	06982	26	462	13	
3,011		WAIKIKI	80	22756	26	408	14	
3,012	S	TEMAS Y DEBATES		04654	26	373	38	
3,013		5 DEADLY VENOMS, THE	79	23418	26	334	18	
3,014		MISSION BATANGAS	68	09694	26	326	8	
3,015		YOUNG PEOPLE, THE	40	17368	26	321	16	
3,016		SO THIS IS PARIS	55	13823	26	300	16	

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING	HOURS	QUARTER	HRS
			YR	CODE				
3,017		RUNNING MAN	63	12699	26	217	33	
3,018		CAPTAIN BLOOD	35	02091	26	184	8	
3,019		MISSISSIPPI GAMBLER, THE	53	09710	26	174	32	
3,020		BIG HOUSE U.S.A.	55	01183	26	166	1	
3,021		BLACK SUNDAY	61	01361	26	150	16	
3,022		EYES OF CHARLES SAND, THE	72	04388	26	121	18	
3,023		CAPTAIN SINBAD	63	02117	26	015	28	
3,024		SALAMANDER	82	24900	25	985	18	
3,025		EYE OF THE DEVIL	67	04381	25	922	8	
3,026		BLOOD ON SATAN'S CLAW, THE	70	12877	25	914	24	
3,027		THING WITH TWO HEADS, THE	72	17807	25	913	14	
3,028	S	VIVIR ENAMORDA		04670	25	870	80	
3,029		CATTLE KING	63	02270	25	862	15	
3,030	S	FLINTSTONE CHRISTMAS, A		08911	25	859	2	
3,031		LEGEND OF CHAMPIONS	83	24897	25	760	8	
3,032		MURDER CAN HURT YOU!	80	22736	25	752	30	
3,033		WONDERFUL WORLD OF THE BROTHERS GRIMM, THE	62	17158	25	748	20	
3,034		GREAT MAN, THE	57	05842	25	739	24	
3,035		WARP SPEED		24746	25	699	23	
3,036		HOMEBODIES	74	20523	25	672	24	
3,037		LEGEND OF CUSTER	68	08301	25	644	16	
3,038		MIRACLES STILL HAPPEN	76	20091	25	634	20	
3,039		ONE MILLION B.C.	40	10842	25	624	8	
3,040		PAD, THE - AND HOW TO USE IT	66	11117	25	592	24	
3,041		UP THE DOWN STAIRCASE	67	16171	25	519	18	
3,042		VOYAGE TO THE END OF THE UNIVERSE	64	16388	25	430	8	
3,043		QUILLER MEMORANDUM, THE	67	11919	25	391	24	
3,044		CARRIE	52	02177	25	371	20	
3,045		CIRCUS OF FEAR	66	02529	25	290	10	
3,046		LOST PATROL	34	08677	25	286	6	
3,047		MARS NEEDS WOMEN	64	09328	25	266	10	
3,048		GAMES, THE	70	05279	25	250	20	
3,049		INVISIBLE MAN, THE	75	18784	25	240	26	
3,050		LITTLE COLONEL	35	08480	25	188	25	
3,051		JOYRIDE	79	22468	25	176	16	
3,052		HENNESSY	75	20515	25	142	32	
3,053		INFORMER, THE	35	07186	25	100	14	
3,054	S	FAMILY AFFAIR		01735	25	075	116	
3,055		BRIGHT LEAF	50	01809	25	044	17	
3,056		CANTERVILLE GHOST, THE	44	02071	25	018	22	
3,057		SHADOW RIDERS, THE	82	24388	24	950	8	
3,058		PARDON US	31	11201	24	910	10	
3,059		QUEST, THE	76	19613	24	890	14	
3,060		BOWERY CHAMPS	44	01679	24	867	12	
3,061		ALLEGHENY UPRISING	39	00298	24	858	10	
3,062		EAST OF SUDAN	64	04110	24	858	10	
3,063		LION IS IN THE STREETS, A	53	08452	24	858	10	
3,064		TRAIL STREET	47	15692	24	858	10	
3,065		OHAR KHAYYAM	57	10742	24	748	22	
3,066	S	DOBIE GILLIS		01720	24	732	40	
3,067		WELCOME TO HARD TIMES	67	16597	24	562	31	
3,068		SOMEWHERE IN THE NIGHT	46	13882	24	526	16	

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
069	S	BULLFIGHTERS, THE	45	01914	24,501	6
070		ZANE GREY THEATRE		02934	24,467	2
071		HURRICANE SMITH	52	06880	24,399	24
072		DYNAMO	80	23415	24,316	8
073		RAFFERTY AND THE GOLD DUST TWINS	75	19865	24,306	16
074		DUCHESS OF IDAHO	59	04031	24,283	16
075		GOOD DAY FOR A HANGING	59	05728	24,262	8
076		LONGEST HUNT, THE	68	05902	24,262	8
077		REQUIEM FOR A GUNFIGHTER	65	12231	24,262	8
078		SKATEBOARD MADNESS	80	24559	24,260	16
079		RING OF BRIGHT WATER	69	12426	24,252	24
080		TRIAL OF CHAPLAIN JENSEN	75	18426	24,252	28
081		REBECCA	40	12084	23,997	31
082		RETURN OF WONDER WOMAN, THE		14190	23,968	10
083		SUICIDE COMMANDOS	68	14498	23,946	16
084		MISTER MOSES	65	09723	23,929	16
085		EYE OF THE CAT	69	04380	23,928	10
086		PRIEST-KILLER, THE	71	11702	23,928	8
087		STREET GANGS OF HONG KONG	79	23423	23,924	24
088		CRUISE INTO TERROR	78	21259	23,905	28
089		YELLOW SUBMARINE	68	17260	23,775	33
090		DONNER PASS: THE ROAD TO SURVIVAL	78	21561	23,714	24
091		WIZARD OF MARS, THE	64	17055	23,675	6
092		REMARKABLE MR. PENNYPACKER, THE	59	12195	23,665	12
093		DAMN THE DEFIANT	62	03171	23,634	16
094		HELL'S BELLES	69	06310	23,558	16
095		HONEYMOON MACHINE, THE	61	06652	23,528	16
096		OH! SUSANNA	53	10877	23,513	16
097		BARON BLOOD	72	17600	23,513	4
098		NEXT VICTIM	71	17732	23,512	16
099		LAST TIME I SAW ARCHIE, THE	67	08174	23,408	15
100		COVENANT WITH DEATH, A	67	02900	23,498	24
101		KOROSHI	67	07945	23,392	10
102		YEAR 2889	65	17243	23,375	22
103		LION OF THE DESERT, THE	83	25495	23,365	36
104		TRIAL OF LEE HARVEY OSWALD PART I	77	21000	23,360	30
105		FORTY GUNS	57	05004	23,355	24
106		SORRY, WRONG NUMBER	48	13983	23,348	12
107		YESTERDAY'S CHILD	77	20083	23,337	8
108		DAY THE EARTH CAUGHT FIRE, THE	62	03346	23,332	22
109		FLIGHT TO TANGIER	53	04836	23,325	10
110		NIGHT OF THE COBRA WOMAN	72	22032	23,292	14
111		EARTH VS. THE FLYING SAUCERS	56	04098	23,280	48
112		MOVIE MOVIE	78	22265	23,255	16
113		ROBINSON CRUSOE AND THE TIGER	72	12534	23,244	16
114		TEN NORTH FREDERICK	58	14866	23,228	12
115		CHEYENNE AUTUMN	64	02434	23,223	13
116		WOMAN HUNTER, THE	72	17081	23,196	20
117		IT'S ALIVE!	68	07417	23,175	16
118		RANDOM HARVEST	42	12014	23,165	20
119	S	DAFFY/SPEEDY SHOW, THE		08754	23,154	16
120		SON OF FRANKENSTEIN	39	13901	23,118	15

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
121		BLOOD FROM THE MUMMY'S TOMB	72	17605	23,118	8
122		MOUNTAIN, THE	56	09878	23,069	23
123	S	LIFE GOES TO THE MOVIES		07819	23,067	12
124		FIRECHASERS, THE	70	04712	23,042	21
125		GENTLE RAIN, THE	86	05360	22,974	17
126		EAGLE IN THE CAGE	71	04087	22,974	8
127		OUTBACK	71	11023	22,974	16
128		SANDS OF KALAHARI	65	12841	22,973	16
129		ACE ELI AND ROGER OF THE SKIES	73	19011	22,960	16
130		HELL DRIVERS	58	06274	22,960	12
131		GOLDEN DRAGON SILVER SNAKE	79	24081	22,930	16
132	S	1983 WORLD SERIES EXCERPTS		05191	22,929	5
133		SECRETS	77	20184	22,918	21
134		DEATH CRUISE	74	17623	22,913	28
135		THIRTY SECONDS OVER TOKYO	44	15154	22,890	16
136		I'LL TAKE SWEDEN	65	07055	22,885	22
137		BEYOND AND BACK	78	21689	22,838	7
138		RAVEN, THE	63	21056	22,833	26
139		HUNTED LADY, THE	77	21045	22,890	16
140		CAREER	59	02142	22,775	24
141		HOUDINI	53	06759	22,764	18
142	S	ADVENTURES IN PARADISE		00001	22,746	4
143		NEW KIND OF LOVE A	63	10337	22,728	41
144		HOW TO PICK UP GIRLS!	78	21836	22,692	16
145		MELVIN PURVIS, G-MAN	74	09481	22,682	15
146		SIDECAR RACERS	75	20155	22,681	32
147		DARK CORNER, THE	46	03278	22,656	32
148		BEAT THE DEVIL	54	00950	22,627	22
149		LADY EVE, THE	41	08006	22,586	16
150		FUNNY BUSINESS	78	22920	22,574	8
151		PLAINSMAN, THE	36	11531	22,495	10
152		LORD JIM	65	08645	22,488	12
153		UNION PACIFIC	39	16123	22,488	16
154		KISS OF DEATH	47	07906	22,462	16
155		ROCK AROUND THE CLOCK	56	12543	22,461	28
156		UP FRONT	51	16159	22,454	24
157		FAT CITY	72	19874	22,448	37
158		CURSE OF THE UNDEAD	59	03123	22,422	6
159		WEREWOLF OF LONDON, THE	35	16817	22,422	6
160		DOGPOUND SHUFFLE	75	20846	22,398	14
161	S	MAN ABOUT THE HOUSE		01824	22,383	56
162		DEADLY ANGELS		25023	22,382	8
163		FRANKENSTEIN MEETS THE SPACE MONSTER	65	05084	22,293	6
164		TO LOVE A VAMPIRE	71	19519	22,293	6
165		MAGNIFICENT THIEF	67	08964	22,280	24
166		COOL ONES, THE	67	02805	22,251	21
167		EXECUTIONERS OF DEATH	79	23417	22,244	8
168		YOU CAN'T CHEAT AN HONEST MAN	39	17292	22,241	15
169		CAPTAINS OF THE CLOUDS	42	02122	22,171	23
170		JITTERBUGS	43	07528	22,140	6
171		FLIGHT TO MARS	52	04834	22,134	6
172		KID DYNAMITE	43	07758	22,104	11

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS	
3,173		SCARAMOUCHE	52	12931	22,080		30
3,174		WACKY WORLD OF MOTHER GOOSE, THE	57	16397	22,048		15
3,175		NIGHT STRANGLER, THE	72	10445	22,044		12
3,176		FOR HEAVEN'S SAKE	50	04917	22,038		8
3,177		MEMBER OF THE WEDDING	53	09482	22,038		8
3,178		WILD SEED	65	16946	22,038		8
3,179		RED TENT, THE	71	12163	21,982		8
3,180		CURUCU, BEAST OF THE AMAZON	56	03132	21,981		12
3,181		FRANKENSTEIN CREATED WOMAN	67	05083	21,976		14
3,182		DEATHMASTER, THE	72	03468	21,974		10
3,183		I SAW WHAT YOU DID	65	06966	21,954		10
3,184		DAVID AND BATHSHEBA	52	03319	21,945		10
3,185		SCREAM OF THE WOLF	74	12982	21,938		30
3,186		CAPTAIN FROM CASTLE	48	02099	21,920		11
3,187		I WANNA HOLD YOUR HAND	78	21733	21,910		14
3,188		STINGRAY	78	21763	21,910		8
3,189		PATCH OF BLUE, A	66	11276	21,896		12
3,190		CRACKLE OF DEATH	74	22912	21,894		31
3,191		COUPLE TAKES A WIFE, THE	72	02882	21,850		14
3,192		THURSDAY'S GAME	71	15377	21,761		37
3,193		SPOOKS RUN WILD	41	14095	21,737		6
3,194		BIG NOISE, THE	44	01194	21,728		12
3,195		GREAT GUNS	41	05828	21,728		12
3,196		MARA OF THE WILDERNESS	64	09254	21,664		16
3,197		FRANCIS	50	05071	21,644		19
3,198		DIRTY HO		25042	21,632		8
3,199		SLICE OF DEATH		25043	21,632		8
3,200		SERGEANT RYKER	63	13170	21,603		15
3,201		BADLANDS	74	19628	21,573		23
3,202		SECRET INVASION, THE	68	13063	21,556		8
3,203		BRINK'S: THE GREAT ROBBERY	76	19588	21,548		24
3,204		GREAT AMERICAN BEAUTY CONTEST, THE	72	05798	21,527		18
3,205		MAGICIAN, THE	73	08940	21,527		6
3,206		POOR DEVIL	72	11596	21,527		6
3,207		FURY AT SMUGGLERS BAY	63	05223	21,514		8
3,208		LIEUTENANT WORE SKIRTS, THE	56	08381	21,514		8
3,209		MOMENT TO MOMENT	66	09760	21,514		8
3,210		UNDERGROUND MAN, THE	74	17555	21,514		24
3,211		WILD RIVER	60	16943	21,510		23
3,212		HIRELING, THE	73	19038	21,504		23
3,213		DRACULA	71	03967	21,496		28
3,214		LAST BRIDE OF SALEM, THE	74	17703	21,494		12
3,215		PLAY DIRTY	69	11542	21,491		22
3,216		DAKOTA INCIDENT	56	03158	21,468		16
3,217		AL CAPONE	59	00208	21,428		8
3,218		TWENTY PLUS TWO	61	15894	21,428		8
3,219		YOU CAME ALONG	45	17288	21,426		16
3,220		ORGANIZATION, THE	71	10954	21,388		16
3,221		LONG GOODBYE, THE	73	19390	21,376		40
3,222		KILLER LEOPARD	54	07803	21,375		6
3,223		LOST VOLCANO, THE	50	08685	21,375		6
3,224		SAFARI DRUMS	53	12743	21,375		6

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RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS	
3,225		JUNE BRIDE	48	07642	21,360		16
3,226		STAND UP AND CHEER	34	14198	21,341		6
3,227		VIVA MARIA!	66	16358	21,303		26
3,228	S	TOURIST		09667	21,294		8
3,229		SOMEBODY UP THERE LIKES ME	56	13864	21,244		26
3,230		J. D.'S REVENGE	76	20551	21,242		6
3,231		TERROR, THE	63	14894	21,212		14
3,232		VIRGIN ISLAND	58	16337	21,210		16
3,233		GREAT TEXAS DYNAMITE CHASE, THE	76	20499	21,199		28
3,234	S	PERFECTLY FRANK		14221	21,186		24
3,235		WHATEVER HAPPENED TO AUNT ALICE?	69	16691	21,186		26
3,236		RING OF FIRE	61	12429	21,181		26
3,237		IN THE COOL OF THE DAY	63	07133	21,159		20
3,238	S	ED SULLIVAN SHOW, THE		00641	21,154		8
3,239		SISTERS	73	17783	21,112		20
3,240		BEACHHEAD	54	00929	21,110		16
3,241		ZENOBIA	39	20020	21,044		12
3,242	S	CHER - A CELEBRATION AT CAESAR'S		14111	21,018		30
3,243		TERROR ON THE BEACH	73	14922	21,008		10
3,244		ORDEAL	68	10946	21,008		8
3,245		KUNG FU	71	07952	21,001		28
3,246	S	AUTOBIOGRAPHY OF MISS JANE PITTMAN, THE		00872	20,956		8
3,247		SATAN BUG, THE	65	12871	20,931		18
3,248		NIGHT EVELYN CAME OUT OF THE GRAVE, THE	71	20071	20,922		4
3,249		HARDER THEY FALL, THE	56	06115	20,911		39
3,250		BLACK GUNN	72	01319	20,894		8
3,251		NAVAJO JOE	67	23076	20,832		22
3,252		WHALE FOR A KILLING, A	81	23326	20,816		24
3,253		KRAKATORA, EAST OF JAVA	69	07949	20,812		16
3,254		VIVA KNEVEL	77	21909	20,796		22
3,255		JENNIFER (THE SNAKE GODDESS)	78	22415	20,777		10
3,256		BUFFALO BILL	44	01891	20,770		20
3,257		FABULOUS WORLD OF JULES VERNE, THE	61	04400	20,758		16
3,258		CROWHAVEN FARM	70	03059	20,748		12
3,259		LOLA	71	08549	20,724		26
3,260		KILLER BY NIGHT	71	07801	20,720		28
3,261		DESPERATE HOURS, THE	55	03573	20,719		20
3,262		LONE RANGER AND THE LOST CITY OF GOLD	58	08562	20,693		12
3,263		SUPPOSE THEY GAVE A WAR AND NOBODY CAME	70	14570	20,683		28
3,264		YELLOW SKY	48	17258	20,624		8
3,265		HORSE'S MOUTH, THE	58	06711	20,544		8
3,266		PSYCHIC KILLER	76	20705	20,544		22
3,267		STRANGE CASE OF DR. JEKYLL AND MR. HYDE PART I AND PART II	68	18777	20,544		16
3,268		I'D RATHER BE RICH	64	07014	20,456		12
3,269		JANE DOE	83	24875	20,454		16
3,270		ALL MY SONS	48	00279	20,431		12
3,271	S	HEALTH FIELD		08203	20,420		77
3,272		FALL OF THE HOUSE OF USHER, THE		23412	20,387		15
3,273		DARK SECRET OF HARVEST HOME I, THE	78	21140	20,352		16
3,274		DOBERMAN GANG, THE	73	17570	20,288		21
3,275	S	SANTA CLAUS IS COMING TO TOWN		07465	20,288		4
3,276		OH, MEN! OH, WOMEN!	57	10676	20,278		34

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
3,277		BEAU GESTE	66	00954	20,270	16
3,278		BLACK ORCHID, THE	59	01340	20,239	26
3,279		DIAMONDS	75	19940	20,239	34
3,280		AUTOBIOGRAPHY OF MISS JANE PITMAN, THE	74	17458	20,228	25
3,281		INVISIBLE STRIPES	40	07292	20,198	8
3,282		CURSE OF FRANKENSTEIN, THE	57	03107	20,193	26
3,283		AMAZING DOBERMANS, THE	76	20324	20,172	18
3,284		BEAST FROM 20,000 FATHOMS, THE	53	00933	20,170	8
3,285	S	DAYTON INTERNATIONAL AIR SHOW		05079	20,167	48
3,286		LAST OF THE POWERSEEKERS, THE	69	18525	20,152	12
3,287		CHALLENGE OF THE MASTERS		24089	20,142	16
3,288		GOSSIP COLUMNIST, THE	79	22661	20,118	8
3,289		OUTLAW BLUES	77	21888	20,098	24
3,290		HARPY	70	06128	20,065	30
3,291		MY FAVORITE BLONDE	42	10105	19,957	14
3,292		DON'T MAKE WAVES	67	03859	19,949	26
3,293		ONCE YOU KISS A STRANGER	70	10802	19,929	16
3,294		TUNES OF GLORY	60	15864	19,896	12
3,295		NEVER GIVE A SUCKER AN EVEN BREAK	41	10310	19,884	9
3,296		MARX BROTHERS AT THE CIRCUS	39	09339	19,884	6
3,297		SWISS MISS	38	14646	19,884	16
3,298		OUTSIDE MAN, THE	73	20168	19,868	16
3,299		TARZAN AND THE VALLEY OF GOLD	66	14781	19,841	10
3,300		DISAPPEARANCE OF FLIGHT 412, THE	74	17636	19,793	22
3,301		MOON OF THE WOLF	72	09821	19,755	19
3,302		ELEANOR AND FRANKLIN PART ONE	71	19392	19,742	10
3,303		JANE EYRE	71	18754	19,738	8
3,304		ANGELS WITH DIRTY FACES	38	00434	19,709	16
3,305		PRESIDENT'S PLANE IS MISSING, THE	71	11677	19,706	24
3,306		KHARTOUM	66	07751	19,690	28
3,307		IN NAME ONLY	39	07110	19,680	20
3,308		LAS VEGAS ROUNDABOUT	75	18896	19,637	12
3,309		DEAD RECKONING	47	03389	19,623	22
3,310		SHAOLIN INVINCIBLE STICKS	78	24164	19,620	18
3,311		OUR LITTLE GIRL	35	10992	19,614	10
3,312	S	INNOCENT AND THE DAMNED, THE		07758	19,602	24
3,313		SHADOW OF A DOUBT	43	13260	19,555	12
3,314		TOP HAT	35	15584	19,532	24
3,315		STEEL COWBOY	78	21659	19,494	16
3,316		VIOLENT ONES, THE	68	16329	19,444	8
3,317		TRUE GRIT	78	21399	19,437	18
3,318		NEW ADVENTURES OF HEIDI, THE	78	21529	19,433	14
3,319		KILLERS, THE	64	07811	19,371	24
3,320		COMEDIANS, THE	67	02706	19,343	20
3,321		BACK FROM ETERNITY	56	00728	19,328	8
3,322		HUSBANDS	70	06884	19,326	8
3,323		PRAY FOR THE WILDCATS	74	11665	19,314	24
3,324		MRS. SUNDANCE RIDES AGAIN	76	20307	19,296	36
3,325		NIGHT OF THE HUNTER, THE	55	10424	19,248	8
3,326		EXO-MAN	77	20247	19,242	26
3,327		MOTHRA	62	09872	19,210	12
3,328		CHARLIE CHAN AND THE CHINESE RING	47	02483	19,206	12

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
3,329		SOUND OF ANGER	68	13993	19,160	16
3,330		CANYON PASSAGE	46	02076	19,160	12
3,331		MOZAMBIQUE	65	09898	19,160	8
3,332		ON MOONLIGHT BAY	51	10754	19,160	8
3,333		PLAINSMAN, THE	66	11530	19,160	8
3,334		THIS WOMAN IS DANGEROUS	52	15197	19,160	8
3,335		TWENTY-FOUR HOURS TO KILL	65	15890	19,160	8
3,336		WINNING TEAM, THE	52	17003	19,160	8
3,337		CHARGE OF THE LIGHT BRIGADE, THE	36	02357	19,107	9
3,338		HUCKSTERS, THE	47	06843	19,107	22
3,339		VENDETTA FOR THE SAINT	68	16252	19,100	12
3,340		BILLY BUDD	62	01239	19,078	8
3,341		LOVE IN THE AFTERNOON	57	08735	19,078	10
3,342		DR. JEKYLL & MR. HYDE	41	25934	19,045	18
3,343		LAST OF THE RED HOT LOVERS	72	21273	19,038	11
3,344	S	RHINEMANN EXCHANGE		08388	19,024	16
3,345		I WONDER WHO'S KILLING HER NOW?	76	24957	19,016	16
3,346		DAY AT THE RACES, A	37	03334	18,970	16
3,347		CREMATORS, THE	72	21971	18,969	17
3,348		MEAN DOG BLUES	78	22605	18,956	14
3,349		ELEANOR AND FRANKLIN PART TWO	75	22276	18,934	36
3,350		PLEASURE PALACE	80	22965	18,931	18
3,351		LADY L	68	08040	18,905	24
3,352		MADIGAN	68	08910	18,888	26
3,353		EMBASSY	72	04197	18,883	14
3,354		SAPS AT SEA	40	12859	18,866	12
3,355		SHERLOCK HOLMES IN DRESSED TO KILL	46	04006	18,855	18
3,356		LITTLE FAUSS AND BIG HALSY	70	19466	18,849	18
3,357		CORRUPTION	68	02827	18,847	8
3,358		NIGHT THAT PANICKED AMERICA, THE	75	19276	18,836	12
3,359		ENCHANTED ISLAND	58	04222	18,790	8
3,360		RED BADGE OF COURAGE, THE	74	17762	18,785	12
3,361		WILD ONE, THE	54	16937	18,785	12
3,362		BATTLE OF THE CORAL SEA	59	00902	18,785	6
3,363		HUCKLEBERRY FINN (CARTOON)		18163	18,785	6
3,364		TANK FORCE	58	14741	18,785	6
3,365		COSAS DE CASADOS		04526	18,771	32
3,366		HILLER'S COURT		10889	18,754	15
3,367		TREASURE HUNT		10812	18,740	188
3,368		PURSUED	47	11846	18,713	15
3,369		300 YEAR WEEKEND, THE		17551	18,671	23
3,370		ROAD TO UTOPIA	45	12503	18,619	12
3,371		SPIRAL ROAD, THE	62	14072	18,592	12
3,372		FORTY-SECOND STREET	33	05014	18,552	17
3,373		RESURRECTION OF ZACHARY WHEELER, THE	71	12239	18,501	14
3,374		SORROWFUL TONES	49	13982	18,501	6
3,375		DR. CYCLOPS	40	03942	18,468	6
3,376		MACABRE	58	08856	18,468	15
3,377		GOD IS MY CO-PILOT	45	05843	18,468	12
3,378		CHARLIE CHAN IN THE DARK ALIBI	46	03272	18,457	32
3,379		SANTA FE TRAIL	40	12855	18,457	15
3,380		SHAOLIN IRON CLAWS	78	24161	18,417	15

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
3,381	S	A-HAUNTING WE WILL GO	42	00194	18,405	6
3,382		BLOOD AND HONOR		13800	18,366	20
3,383		HASTY HEART, THE	50	06139	18,333	10
3,384		QUICKSAND	50	11909	18,237	12
3,385		WHIFFS	76	20088	18,230	38
3,386		PIRATE, THE	48	11499	18,226	24
3,387		CHAMPIONS, A LOVE STORY	78	22652	18,208	16
3,388		GLORY STOMPERS, THE	67	05623	18,208	8
3,389		TIME LIMIT	57	15436	18,203	19
3,390		MILLION DOLLAR LEGS	32	09609	18,197	15
3,391		VOYAGER	66	17822	18,175	10
3,392		WALK LIKE A DRAGON	60	16427	18,107	29
3,393		FINE PAIR, A	69	20160	18,102	16
3,394		SOME CAME RUNNING	59	13854	18,098	10
3,395		PRUDENCE AND THE PILL	68	11808	18,091	29
3,396		INCREDIBLE JOURNEY OF DOCTOR MEG LAUREL, THE	79	21742	18,090	10
3,397		FOREVER AMBER	47	04967	18,052	18
3,398		INTERNATIONAL HOUSE	33	07234	18,011	9
3,399		BLUE LAGOON, THE	80	24338	18,008	8
3,400		FANTASTIC WORLD OF D.C. COLLINS, THE	84	25161	18,008	8
3,401		MURDER ON FLIGHT 502	75	19272	17,985	27
3,402		LADY KILLERS, THE	56	08039	17,980	7
3,403		GHOSTS ON THE LOOSE	43	05439	17,957	6
3,404		LAST TIME I SAW PARIS, THE	54	08175	17,927	38
3,405	S	ADVENTURES OF SHERLOCK HOLMES, THE		02410	17,927	4
3,406		LAST OF THE MOHICANS	77	21025	17,914	8
3,407		RAINBOW ISLAND	44	11982	17,902	8
3,408		WILD IN THE STREETS	68	16928	17,865	16
3,409		NUMBER ONE	69	10628	17,849	26
3,410		WHAT DID YOU DO IN THE WAR, DADDY?	66	16681	17,843	26
3,411		MONEY JUNGLE! THE	68	09766	17,840	16
3,412		QUENTIN DURWARD	55	11897	17,820	16
3,413		JUST AROUND THE CORNER	38	07675	17,797	20
3,414		OX-BOW INCIDENT, THE	43	11108	17,789	18
3,415		MY HUSBAND IS MISSING	78	21645	17,772	24
3,416		MOUNTAIN ROAD, THE	60	09884	17,767	18
3,417		STAGE DOOR	37	14161	17,763	14
3,418		FRANKENSTEIN'S BLOODY TERROR	71	05090	17,758	24
3,419		CRY PANIC	74	03090	17,744	14
3,420		LIONS FOR BREAKFAST	76	21783	17,726	8
3,421	S	77 SUNSET STRIP		00792	17,702	4
3,422		SANDPIPER, THE	65	12838	17,686	8
3,423		CIRCUS WORLD	64	02532	17,641	41
3,424		MONSTER FROM THE SURF	63	09794	17,640	8
3,425		LORD OF THE FLIES	63	08647	17,630	8
3,426		MARRIAGE ITALIAN STYLE	64	09310	17,630	8
3,427		ALONG CAME A SPIDER	70	00307	17,581	22
3,428		BIG STORE, THE	41	01212	17,571	14
3,429		INVITATION TO A GUNFIGHTER	64	07296	17,536	12
3,430	S	HOGAR, DULCE HOGAR		04559	17,530	18
3,431		GRAND PRIX	66	05786	17,509	37
3,432		BOTTOM OF THE BOTTLE, THE	56	01662	17,504	17

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
3,433		AMOROUS ADVENTURES OF MOLL FLANDERS, THE	65	00366	17,493	13
3,434		ABOVE SUSPICION	43	00028	17,488	16
3,435	S	DANIEL BOONE		00020	17,484	32
3,436		THIS GUN FOR HIRE	42	15166	17,470	7
3,437		FLAT TOP	52	04805	17,440	15
3,438		FORT WORTH	51	04992	17,425	18
3,439		RATTACK OF THE MONSTERS	69	00672	17,424	12
3,440		RAGGEDY ANN & ANDY	77	22169	17,424	12
3,441		MADAME CURIE	44	08893	17,395	18
3,442		SECOND WIND	76	19814	17,358	24
3,443		CHINA SEAS	35	02473	17,322	6
3,444		COOLEY HIGH	75	20237	17,321	37
3,445		DRIFTIN' RIVER	46	04010	17,306	24
3,446	S	LOOSE CHANGE		08031	17,274	24
3,447		FORT DOBBS	58	04986	17,214	16
3,448		CAMILLE	36	02045	17,213	17
3,449		SAM CADE	72	12799	17,192	8
3,450		WILD PARTY, THE	75	20175	17,187	21
3,451		SEANCE ON A WET AFTERNOON	64	13015	17,181	10
3,452		HIS MAJESTY O'KEEFE	54	06539	17,168	26
3,453		WUSA	70	17835	17,125	20
3,454		HOW TO MURDER YOUR WIFE	65	06831	17,103	16
3,455		DAYS OF WINE AND ROSES	63	03365	17,070	34
3,456	S	CHANGE IN THE WEATHER		05352	17,060	8
3,457		NIGHT MUST FALL	37	25058	17,057	12
3,458		FRANCIS IN THE NAVY	55	05076	17,043	15
3,459		BRIDGER	76	18919	17,036	20
3,460		TREASURE OF BRUCE LE	80	23770	17,034	16
3,461		LITTLE CAESAR	30	08479	17,024	6
3,462		CHARLIE CHAN AND THE FEATHERED SERPENT	48	04568	17,012	6
3,463		DICK TRACY RETURNS	38	19712	17,012	6
3,464		DICK TRACY'S G-MEN	39	19713	17,012	6
3,465		AND I ALONE SURVIVED	78	21623	17,008	16
3,466		FAMILY WAY, THE	67	04472	17,002	32
3,467	S	JIM ROCKFORD PRIVATE INVESTIGATOR		09122	16,977	20
3,468		MY FAVORITE BRUNETTE	47	10106	16,944	30
3,469		BERMUDA TRIANGLE	79	23097	16,908	8
3,470		LOUIS ARMSTRONG - CHICAGO STYLE	75	19026	16,902	12
3,471		SHERLOCK HOLMES IN WASHINGTON	43	13384	16,868	6
3,472		SEE THE MAN RUN	71	13133	16,851	6
3,473		DEADLY MANTIS, THE	57	03414	16,780	13
3,474		LAST COMMAND, THE	55	08114	16,762	16
3,475		IRONSIDE	67	07318	16,746	8
3,476		CARETAKERS, THE	63	02149	16,686	20
3,477		CITY FOR CONQUEST	40	02542	16,665	10
3,478		STRANGER AND THE GUNFIGHTER, THE	76	20765	16,665	10
3,479		POCKET MONEY	72	19838	16,661	18
3,480		WALK IN THE SPRING RAIN, A	70	19036	16,613	20
3,481		ALFIE	68	21272	16,577	18
3,482		PARADINE CASE, THE	48	11180	16,432	30
3,483		AMAZING APES, THE	77	21234	16,418	14
3,484		GREAT WHITE HOPE, THE	70	05872	16,383	40

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
3,485		TENDER IS THE NIGHT	62	14875	16,373	21
3,486		GENGHIS KHAN	65	05350	16,345	10
3,487		ROYAL HUNT OF THE SUN, THE	69	22223	16,345	10
3,488		ONE STEP TO HELL	68	07844	16,334	8
3,489		FUNNYCAR SUMMER	73	21500	16,332	16
3,490		WHEN WORLDS COLLIDE	51	16737	16,329	19
3,491		INCIDENT IN SAN FRANCISCO	70	07159	16,322	15
3,492		DEATH HUNT	81	24418	16,292	8
3,493		FLYING GUILLOTINE		24095	16,292	8
3,494		THUNDERBIRDS	52	15363	16,266	8
3,495		STRANGER WITHIN, THE	74	17795	16,196	26
3,496		NEW INTERNS	64	10335	16,194	34
3,497	S	MILESTONES OF THE CENTURY		03436	16,181	14
3,498		PATHS OF GLORY	57	11281	16,136	8
3,499		TO DIE IN PARIS	68	15483	16,136	8
3,500	S	MONEYCHANGERS, THE	74	09571	16,131	46
3,501		I'M THE GIRL HE WANTS TO KILL		17514	16,082	17
3,502		DISTANT DRUMS	51	03761	16,054	16
3,503		TROG	75	15796	16,038	16
3,504		DESTRUCTORS, THE	75	20431	16,006	24
3,505		TOWER OF EVIL	72	17681	15,971	10
3,506		SEE HERE, PRIVATE HARGROVE	44	13128	15,971	10
3,507		TRAPPED BENEATH THE SEA	74	17812	15,906	33
3,508		INVINCIBLE ONE, THE		25048	15,884	8
3,509		SUPER NINJAS		25047	15,884	8
3,510		DON IS DEAD, THE	73	19290	15,866	39
3,511		SEVEN IN DARKNESS	69	13198	15,847	22
3,512		HOW TO STUFF A WILD BIKINI	65	06836	15,802	26
3,513		FOUR CLOWNS	70	05020	15,751	12
3,514		KLANSMAN, THE	74	20565	15,713	21
3,515		CURSE OF BIGFOOT, THE	72	18980	15,705	6
3,516		STANLEY	72	18945	15,705	6
3,517		FIVE GRAVES, THE	43	04750	15,698	8
3,518		AGAINST ALL FLAGS	52	00176	15,685	20
3,519		GOLDEN LINK, THE		14151	15,684	84
3,520		SUEGROS Y LOS NIETOS		04650	15,664	64
3,521		TWO CHAMPIONS OF DEATH		25039	15,636	8
3,522		ONE DESIRE	55	10811	15,630	8
3,523		TO KILL A CLOWN	72	19353	15,630	21
3,524		JACQUES COUSTEAU: NORTH AMERICAN ADVENTURES		13671	15,582	4
3,525		COOL MC COOL		01546	15,578	48
3,526		FELIX THE CAT		14137	15,576	16
3,527		CORVETTE K-225	43	02829	15,562	12
3,528		BROTHER, THE		25727	15,522	8
3,529		WHO'S MINDING THE MINT?	67	16864	15,506	22
3,530		CRIMSON PIRATE, THE	52	03023	15,482	8
3,531		ISLANDER, THE	78	21551	15,462	17
3,532		BLACK SAMURAI	76	24075	15,452	8
3,533		FOREIGN INTRIGUE	56	04964	15,430	18
3,534		DRACULA	74	03968	15,424	8
3,535		BULLET FOR PRETTY BOY, A	70	01904	15,408	8
3,536		CRIME AND PASSION	76	20413	15,403	28

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RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
3,537		CLASS OF '44	73	02566	15,349	27
3,538		ALIEN FACTOR, THE	78	23189	15,342	14
3,539		PROJECTED MAN, THE	67	11789	15,342	6
3,540		REPRISAL	56	12227	15,314	10
3,541		CALIFORNIA CONQUEST	52	01993	15,314	6
3,542		CRIPPLE CREEK	52	03025	15,314	6
3,543		NAKED PREY	66	10227	15,305	13
3,544		JOHNNY EAGER	42	07563	15,302	16
3,545		HANDS OF ORLOC, THE	61	06068	15,243	8
3,546		DEADLY HUNT, THE	71	03413	15,213	28
3,547		STARSKY AND HUTCH	75	19123	15,190	18
3,548		WHERE ANGELS GO, TROUBLE FOLLOWS	68	16742	15,190	8
3,549		ELIZABETH THE QUEEN	39	04188	15,188	14
3,550		DESTROY	55	03602	15,182	14
3,551		LAND OF THE PHAROAHS	55	08083	15,162	16
3,552		MAGIC SWORD, THE	62	08936	15,140	12
3,553		MAN WHO DIED TWICE, THE	70	09169	15,080	22
3,554		ARABIAN NIGHTS, THE	42	00527	15,062	7
3,555		SPEEDWAY	68	14058	15,046	23
3,556	S	FACE THE MUSIC		09350	15,040	80
3,557		SHE	65	13324	15,006	13
3,558		ORDEAL OF DR. MUDD	80	22744	14,991	24
3,559		RETURN FROM THE ASHES	65	12243	14,990	10
3,560		THIS TIME FOR KEEPS	47	15193	14,980	8
3,561		MONEY TRAP, THE	66	09771	14,954	16
3,562		SAVAGE IS LOOSE, THE	74	20726	14,933	27
3,563		HARVEY GIRLS, THE	46	06137	14,918	24
3,564		DAUGHTER OF ROSIE O'GRADY	50	03312	14,914	12
3,565		RUBY GENTRY	52	12569	14,868	12
3,566		MYSTERIOUS MONSTERS, THE		21177	14,808	6
3,567		PEOPLE, THE	71	11334	14,766	6
3,568		MYSTERIES FROM BEYOND EARTH	77	20287	14,744	14
3,569		LOST IN A HAREM	44	08667	14,744	8
3,570		NOTHING BUT TROUBLE	44	10607	14,744	8
3,571		SPIRAL STAIRCASE, THE	46	14073	14,744	8
3,572		RUN OF THE ARROW	56	12686	14,722	9
3,573		NIGHT WATCH	73	19905	14,722	29
3,574		INSIDE MOVES	80	24895	14,700	22
3,575		HEAVEN WITH A GUN	69	06247	14,684	26
3,576		RED SKY AT MORNING	71	12158	14,664	8
3,577		ARMORED COMMAND	43	00572	14,649	12
3,578		CHINA GIRL	61	02471	14,640	8
3,579		BLONDIE'S HERO	50	01461	14,600	6
3,580		DICK TRACY MEETS GRUESOME	47	03718	14,600	16
3,581		HOUSE ON TELEGRAPH HILL	51	06809	14,538	11
3,582		BIG MOUTH, THE	67	01190	14,508	14
3,583		HOT SPELL	58	06743	14,475	10
3,584		THIS EARTH IS MINE	59	15164	14,453	11
3,585		TAKE, THE	74	10782	14,442	24
3,586	S	SMILEY'S PEOPLE		07169	14,441	15
3,587		INDESTRUCTIBLE MAN, THE	56	07169	14,441	15
3,588		VIRGINIA CITY	40	16343	14,424	18

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
3,589		DEADLY MANTIS		25046	14,414	16
3,590		DESERT HAWK, THE	50	03531	14,358	8
3,591		VIRGINIAN, THE	29	16345	14,358	8
3,592		COMANCHEROS, THE	61	02681	14,332	12
3,593		VAMPIRE	79	22380	14,296	8
3,594		UNCONQUERED	47	16027	14,293	16
3,595		STARSHIP INVASION	78	21567	14,255	14
3,596		CHARLIE CHAN IN MURDER OVER NEW YORK	40	02378	14,233	11
3,597		ELEPHANT STAMPEDE	51	04180	14,225	12
3,598		INSIDE OUT	75	20109	14,223	22
3,599		MCCULLOCHS, THE	75	20115	14,210	16
3,600		BILLION DOLLAR BRAIN	67	24296	14,200	24
3,601		GUN AND THE PULPIT, THE	74	05930	14,191	16
3,602		WEREWOLF OF WASHINGTON	80	25780	14,190	1
3,603		FEMALE INSTINCT	72	17649	14,154	24
3,604		MASK OF THE AVENGER	51	09356	14,151	6
3,605		PICKUP ON SOUTH STREET	53	11451	14,148	16
3,606		JOHN GOLDFARB, PLEASE COME HOME	65	07546	14,148	12
3,607	S	BET, THE		05040	14,131	12
3,608		CACHUN CACHUN RA RA		04512	14,129	30
3,609		WHEN EIGHT BELLS TOLL	71	17556	14,122	13
3,610	S	ROCK PALACE, THE		15067	14,110	315
3,611		WAR OF THE MONSTERS	66	16486	14,110	16
3,612		THREE ON A COUCH	66	15288	14,092	32
3,613		MASTER OF BALLANTRAE, THE	53	09381	14,092	16
3,614		VALACHI PAPERS, THE	72	17818	14,070	24
3,615		LOVE AFFAIR, A: THE ELEANOR AND LOU GEHRIG STORY	77	20904	14,069	27
3,616		MADE FOR EACH OTHER	71	08902	14,060	22
3,617		BABY THE RAIN MUST FALL	65	00712	14,060	8
3,618		WAY OF A GUAUCHO	52	16529	14,060	8
3,619		DEADLY BEES, THE	67	03406	13,973	14
3,620		SOME KIND OF MIRACLE	79	21746	13,953	18
3,621		LIFE AND TIMES OF JUDGE ROY BEAN	72	19965	13,935	10
3,622		CAPTAIN LIGHTFOOT	55	02109	13,922	15
3,623		UP FROM THE BEACH	65	16158	13,917	8
3,624		SASKATCHEWAN	54	12870	13,888	8
3,625		KEY WEST	72	21186	13,886	33
3,626		INHERIT THE WIND	60	07188	13,833	24
3,627		TOM SAWYER	73	19270	13,808	14
3,628		BEHIND THE 8-BALL	42	01011	13,800	4
3,629		STOOLIE, THE	74	20762	13,790	19
3,630		ANOTHER TIME, ANOTHER PLACE	58	00467	13,782	14
3,631		MR. LUCKY	43	09936	13,782	14
3,632		UNDERWORLD U.S.A.	61	16091	13,782	11
3,633		AFFAIR WITH A STRANGER	53	00150	13,782	8
3,634		MAN CALLED ADAM, A	66	09036	13,782	8
3,635		NO WAY OUT	50	10553	13,782	16
3,636		AND NOW MIGUEL	66	00384	13,768	16
3,637		WAKE OF THE RED WITCH	48	16416	13,764	32
3,638		CHARLIE CHAN IN LONDON	34	02376	13,754	16
3,639		F. SCOTT FITZGERALD AND THE LAST OF THE BELLES	74	18927	13,666	16
3,640	S	UNTAMED WORLD		01504	13,659	14

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RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
3,641		LAST DETAIL, THE	74	19293	13,641	43
3,642		GRIFFIN AND PHOENIX: A LOVE STORY	76	19600	13,618	24
3,643		BLUE SKIES	46	01518	13,606	15
3,644		LIKE NORMAL PEOPLE	79	22011	13,580	24
3,645		COUNT THE CLUES	55	02846	13,572	18
3,646		I ESCAPED FROM DEVIL'S ISLAND	73	23073	13,552	22
3,647		LITTLE PRINCESS	39	08508	13,533	14
3,648		DESTROYERS, THE		25037	13,510	8
3,649		FISTS OF THE WHITE LOTUS		25045	13,510	8
3,650		RETURN OF THE MASTER KILLER		25040	13,510	8
3,651		WRONG MAN, THE	57	17203	13,494	24
3,652		MATTER OF TIME, A	76	20630	13,477	30
3,653		SNATCHED	72	13786	13,434	32
3,654		CONRACK	74	19243	13,434	16
3,655		DICK TRACY	37	19711	13,400	16
3,656		MINNESOTA CLAY	65	09634	13,378	8
3,657		HARD COUNTRY	81	24359	13,356	16
3,658		KID WITH THE BROKEN HALO, THE	82	24240	13,322	8
3,659		SHE CRIED MURDER	73	13330	13,217	6
3,660	S	AMERICAN ADVENTURE, THE		09812	13,215	24
3,661		HOLE IN THE HEAD, A	59	06582	13,205	28
3,662		LASSIE COME HOME	43	08099	13,196	8
3,663		ALL-AMERICAN, THE	53	00264	13,188	8
3,664		RECKLESS MOMENT, THE	49	12107	13,188	8
3,665		ROAD HUSTLERS, THE	69	18734	13,188	8
3,666		WILD AND THE INNOCENT, THE	59	16890	13,188	8
3,667		INVASION OF THE STAR CREATURES	63	07267	13,182	16
3,668		FOLLOW THE BOYS	63	04889	13,174	16
3,669		WYOMING KID, THE	47	17211	13,160	16
3,670		INTERNECINE PROJECT, THE	73	18439	13,151	11
3,671		ABOUT FACE	52	00025	13,138	8
3,672		MADE IN PARIS	66	08905	13,138	8
3,673		LUV	67	08840	13,122	20
3,674		CATLOW	71	02266	13,122	16
3,675	S	BAT MASTERSON		02876	13,113	2
3,676		GUN AND THE NUN, THE	71	22921	13,111	12
3,677		SHERLOCK HOLMES IN NEW YORK	76	19616	13,086	18
3,678		LAST CHALLENGE, THE	67	08107	13,085	26
3,679		SPIRITS OF THE DEAD	69	14082	13,078	28
3,680		CHARLIE COBB: NICE NIGHT FOR A HANGING	77	20871	13,078	19
3,681		DAUGHTER OF DR. JEKYLL	57	03310	13,065	14
3,682		ATTACK OF THE 50 FOOT WOMAN	58	00670	13,065	12
3,683		BEAST FROM HAUNTED CAVE	59	00932	13,065	12
3,684	S	STARS: WITH DAVID STEINBERG		15081	13,028	12
3,685		BRUCE THE SUPER HERO (26404)		18134	13,026	8
3,686		RETURN OF BRUCE	81	23765	13,026	8
3,687		JACKSON COUNTY JAIL	76	20546	13,003	21
3,688		PLAN 9 FROM OUTER SPACE	62	18981	13,003	10
3,689		ONE SUMMER LOVE	76	20448	12,998	8
3,690		SNOWS OF KILIMANJARO, THE	53	13805	12,960	24
3,691		CROWDED SKY, THE	60	03064	12,902	8
3,692		LOG OF THE BLACK PEARL, THE	75	18675	12,900	8

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING	HOURS	QUARTER	HRS
			YR	CODE				
3,693		SEVEN BLOWS OF THE DRAGON	73	24280	12	860		9
3,694		BUT NOT FOR ME	59	01945	12	774		18
3,695		PASSIONATE PLUMBER, THE	32	11257	12	774		8
3,696		LAST SUMMER	69	18441	12	768		16
3,697	S	EMBajADORES DE LA MUSICIA COLOMBIANA		04533	12	767		44
3,698		BADGE OR THE CROSS	71	17598	12	750		20
3,699		DESPERATE CHARACTERS	71	22260	12	737		30
3,700		NINJA WARLORD, THE		25022	12	724		8
3,701		EAGLES OVER LONDON	72	18437	12	704		10
3,702		THIN RED LINE, THE	64	15173	12	704		19
3,703		MAN WHO NEVER WAS, THE	56	08179	12	690		15
3,704		SCREAMERS	81	24278	12	662		18
3,705		CONQUEST OF MYCENE	63	02774	12	647		8
3,706		JABBERWOCKY	77	22496	12	630		8
3,707		LONG JOURNEY BACK	78	21640	12	630		32
3,708	S	FEDERICO		04544	12	618		16
3,709		CANNON FOR CORDOBA	70	02066	12	598		18
3,710		HANGED MAN, THE	74	08072	12	577		18
3,711		GOOD SAM	48	05741	12	566		8
3,712		LITTLE WOMEN	49	08520	12	556		16
3,713		RIDE THE HIGH COUNTRY	62	12358	12	482		16
3,714		BABES ON BROADWAY	42	00701	12	450		12
3,715		ONE IS A LONELY NUMBER	72	17744	12	448		10
3,716		INCIDENT, THE	68	07154	12	448		28
3,717		ZIGZAG	70	17440	12	448		26
3,718		HEDDA	76	20087	12	431		48
3,719	S	TEEN TALK		14284	12	428		18
3,720		SITUATION HOPELESS, NOT DESPARATE..BEST--US,WORST--US	65	13631	12	416		16
3,721		PAPA'S DELICATE CONDITION	63	11172	12	398		6
3,722		SCREAM, PRETTY PEGGY	73	12983	12	396		22
3,723	S	SO YOU THINK YOU KNOW THE SUMMER GAMES		05254	12	346		10
3,724		RYAN'S DAUGHTER	70	12712	12	334		10
3,725		MRS. PARKINGTON	44	08970	12	320		10
3,726		WAY OUT WEST	37	16533	12	318		12
3,727		LAND OF CELTIC GHOSTS	79	22784	12	313		12
3,728		SEE HOW SHE RUNS	78	21119	12	281		19
3,729		OUTRAGE	73	11069	12	275		8
3,730		FALLEN IDOL, THE	49	04451	12	268		24
3,731		QUEST FOR LOVE	71	11898	12	211		4
3,732	S	SURFSIDE SIX		00799	12	199		16
3,733		BETRAYAL	78	21624	12	190		8
3,734		APPOINTMENT WITH DANGER	50	00516	12	184		8
3,735		BENGAL TIGER, THE	72	17564	12	184		8
3,736		CREATURES OF DESTRUCTION	68	02971	12	184		8
3,737		CRY OF THE WILD	74	03088	12	184		8
3,738		CURSE OF THE LIVING CORPSE, THE	64	03117	12	184		8
3,739		HUNTERS OF THE WILD	74	17574	12	184		8
3,740		JAWS OF DEATH	76	20294	12	184		8
3,741		KONGO	32	07942	12	184		8
3,742		MAN IN THE SADDLE	51	09116	12	184		8
3,743		MIGHTY JUNGLE, THE	64	09590	12	184		8
3,744		TALL MAN RIDING	55	14713	12	184		8

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING	HOURS	QUARTER	HRS
			YR	CODE				
3,745		TERROR BENEATH THE SEA	70	14899	12	184		8
3,746		TWO DRAGONS FIGHT AGAINST TIGER		24330	12	140		12
3,747		HELLINGER'S LAW	80	22949	12	132		16
3,748		RUBY	77	22045	12	123		8
3,749		COUGAR COUNTRY	71	02839	12	110		10
3,750		SECRET NIGHT CALLER, THE	75	18901	12	102		12
3,751		CONFLICT	45	02754	12	098		16
3,752		DEAD MAN ON THE RUN	75	19106	12	095		16
3,753		CYBORG 2087	67	03138	12	082		34
3,754		THOROUGHLY MODERN MILLIE	67	21808	12	075		40
3,755	S	EXTRA DIMENSION		05080	12	033		6
3,756	S	BLACK BEAUTY		07947	12	018		76
3,757	S	THAT GIRL		01914	12	992		8
3,758		FIRST YOU CRY	78	21335	12	966		40
3,759	S	AMERICA WORKS!		14367	12	952		12
3,760		MASSACRE AT FORT HOLMAN	73	18992	12	923		34
3,761	S	EL RANCHO DEL PAJARO AMARILLO		04601	12	915		6
3,762		GOLDEN BLADE, THE	53	05686	12	909		8
3,763		ROCKET TO THE MOON	54	12552	12	909		6
3,764		VEILS OF BAGDAD, THE	54	16248	12	909		12
3,765		FACE OF A FUGITIVE	59	04405	12	882		9
3,766		KING'S PIRATE	67	07884	12	868		22
3,767		RASCAL DAZZLE	81	23655	12	861		28
3,768		MR. BLANDING BUILDS HIS DREAM HOUSE	48	09909	12	838		10
3,769		SURVIVE!	76	20183	12	832		14
3,770		BLOODSPORT	73	01488	12	812		16
3,771		ADAM AT 6 A.M.	70	21511	12	810		12
3,772		BUGLES IN THE AFTERNOON	52	01895	12	802		8
3,773		ENFORCER, THE	50	04244	12	802		8
3,774		KISS TOMORROW GOODBYE	50	07914	12	802		8
3,775		SOUTH OF ST. LOUIS	48	14005	12	802		26
3,776		RANSOM FOR A DEAD MAN	71	12039	12	800		12
3,777		MAVERICK QUEEN, THE	55	09407	12	794		6
3,778		CONNECTION, THE	73	02763	12	774		18
3,779		SAN PEDRO BUMS, THE	77	20239	12	772		2
3,780	S	SHERIFF LOBO		08947	12	771		16
3,781	S	SEA HUNT		01471	12	763		13
3,782		LET'S DANCE	50	08341	12	758		8
3,783		WHO?	73	18451	12	758		8
3,784		CRYPT OF THE LIVING DEAD	72	21104	12	758		8
3,785		KUNG FU CONSPIRACY		25016	12	758		8
3,786		MORE THAN FRIENDS	78	21451	12	756		37
3,787		PROMISE OF LOVE, THE	80	23129	12	709		14
3,788		MR. HOBBS TAKES A VACATION	62	09926	12	695		16
3,789		TRAIN, THE	65	15701	12	670		9
3,790		TALL STORY	60	14715	12	667		8
3,791		LIVING LEGEND, THE	78	24043	12	662		10
3,792		SURPRISE PACKAGE	60	14572	12	660		8
3,793		BERNARDINE	57	01076	12	660		8
3,794		GLASS BOTTOM BOAT, THE	66	05599	12	650		18
3,795		JOKER IS WILD, THE	57	07578	12	638		22
3,796	S	CARABINA DE AMBROSIO, LA		04511	12	631		

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
3,797		RETURN OF THE TEXAN	52	12273	11,820		11
3,798		HARLEM GLOBETROTTERS, THE	51	06119	11,816		6
3,799	S	NEW VICTOR AWARDS, THE		13581	11,540		16
3,800	S	HAWAIIAN EYE		00765	11,531		4
3,801		YELLOW ROLLS-ROYCE, THE	65	17256	11,518		27
3,802		BERLIN CORRESPONDENT	42	01071	11,508		6
3,803		RIVALS, THE	81	23461	11,474		16
3,804		SURVIVAL OF DANA, THE	79	22055	11,474		16
3,805		ON THE BEACH	59	10761	11,452		32
3,806		HOWLING IN THE WOODS, A	71	06839	11,448		16
3,807		NINOTCHKA	39	10496	11,446		9
3,808		CHAMPAGNE FOR CAESAR	50	02331	11,418		14
3,809		NANNY, THE	65	10241	11,402		15
3,810		WILD AND WOOLY	78	21270	11,384		8
3,811		BOUND FOR GLORY	76	20367	11,373		18
3,812		BORN INNOCENT	74	17608	11,350		28
3,813		MCMASTERS, THE	70	09427	11,316		24
3,814		JADE CLAW		23739	11,305		13
3,815		WELCOME TO ARROW BEACH		20178	11,300		23
3,816		MATCHLESS	67	09393	11,298		8
3,817	S	HOLLYWOOD: A CELEBRATION OF THE AMERICAN SILENT FILM		08580	11,292		27
3,818		KID BLUE	73	19010	11,286		19
3,819		TRACK OF THE CAT	54	15666	11,286		8
3,820		JENNIFER: A WOMAN'S STORY	79	22008	11,284		36
3,821		OBJECTIVE BURMA	45	10644	11,275		14
3,822		JUSTICE OF THE WEST	55	07686	11,232		18
3,823		MAN TROUBLE	75	22927	11,188		12
3,824		DEATH CURSE OF TARTU	66	03431	11,184		12
3,825		40 CARATS	73	19291	11,180		8
3,826		EMPEROR WALTZ, THE	48	04210	11,180		8
3,827		LADY IN THE DARK	44	08028	11,180		8
3,828		MAN WITH A MILLION	51	09195	11,180		8
3,829		HARD WAY, THE	80	24192	11,125		24
3,830		DARK PURPOSE	64	22665	11,118		17
3,831		KISSES FOR MY PRESIDENT	64	07816	11,098		8
3,832		SITTING TARGET	72	13630	11,068		16
3,833		HIGH MIDNIGHT	79	22385	11,068		30
3,834	S	YES YOU CAN		10853	11,066		48
3,835		GOLDEN NEEDLES	74	18906	11,060		23
3,836	S	GEORGE OF THE JUNGLE		01564	11,039		26
3,837		MORE THAN MAGIC	55	09847	11,031		18
3,838		VENGEANCE OF FU MANCHU, THE	68	16257	11,014		14
3,839		OUTCAST, THE	53	11025	10,988		16
3,840		RAMROD	47	12012	10,988		16
3,841		BLOCK BUSTERS	44	01419	10,974		6
3,842		MR. MUGGS STEPS OUT	43	09944	10,974		6
3,843		CONDUCT UNBECOMING	75	19975	10,942		16
3,844		SKY HEIST	75	19164	10,938		24
3,845		ONCE UPON A DEAD MAN	71	10796	10,930		24
3,846		BLUE DAHLIA, THE	46	01504	10,926		12
3,847		MANIPULATOR, THE	72	09234	10,926		12
3,848		PLYMOUTH ADVENTURE	57	11574	10,926		10

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
3,849		MISS TATLOCK'S MILLIONS	48	09678	10,926		8
3,850		FROM THE EARTH TO THE MOON	58	05157	10,898		8
3,851	S	PINK PANTHER IN OLYM-PINKS, THE		14227	10,880		10
3,852		OPERATION COBRA	71	10904	10,860		16
3,853		FORGOTTEN MAN, THE	71	04977	10,854		12
3,854		CRASHING LAS VEGAS	56	02949	10,789		10
3,855		WAR GODS OF THE DEEP	65	16473	10,782		14
3,856		VOYAGE INTO SPACE	70	16383	10,782		8
3,857		GRAND HOTEL	32	05780	10,778		22
3,858		LOCUSTS	74	17710	10,762		11
3,859		FRANCIS GARY POWERS: THE TRUE STORY OF THE U-2 SPY INCIDENT	76	19597	10,758		22
3,860		NAMU, THE KILLER WHALE	66	10233	10,744		8
3,861		PUZZLE OF A DOWNFALL CHILD	71	11860	10,737		12
3,862		ROAD TO ZANZIBAR	41	12504	10,732		8
3,863		ABANDON SHIP	57	00003	10,719		24
3,864		MAN FROM COLORADO, THE	48	09055	10,698		8
3,865		LES MISERABLES	78	21434	10,679		30
3,866		GUYANA, CULT OF THE DAMNED	80	23470	10,658		12
3,867		BRIDE CAME C.O.D.	41	01778	10,658		8
3,868		HAIL, HERO!	69	21347	10,658		8
3,869		LADY FOR A NIGHT	42	08007	10,658		8
3,870		SANTA FE	51	12849	10,658		8
3,871		BATTLE OF THE COMMANDOS	71	00901	10,632		15
3,872		CRIME DOCTOR'S MANHUNT	46	02989	10,626		14
3,873		SPOILERS, THE	56	14089	10,626		7
3,874		LITTLE BOY LOST	53	08478	10,606		16
3,875		ZANDY'S BRIDE	74	19863	10,597		26
3,876		FRANCIS GOES TO THE RACES	71	05073	10,592		24
3,877		WELCOME HOME, JOHNNY BRISTOL	64	16593	10,568		26
3,878		COMMANDO	72	02719	10,566		12
3,879		HONKERS, THE	48	06861	10,561		20
3,880		CALLING NORTHSIDE 777	48	02035	10,534		31
3,881		CHARLIE CHAN AND THE RED DRAGON	46	12124	10,533		6
3,882		CHARLIE CHAN AND THE SHANGHAI CHEST	48	13311	10,533		6
3,883		CHARLIE CHAN ON THE DOCKS OF NEW ORLEANS	48	03787	10,533		6
3,884		THREE SAILORS AND A GIRL	53	15296	10,510		16
3,885		20 MILLION MILES TO EARTH	57	15891	10,510		16
3,886		CRUCIBLE OF HORROR	69	03065	10,490		18
3,887		TWO WORLDS OF JENNY LOGAN, THE	79	21975	10,478		20
3,888		CALIFORNIA	46	01991	10,444		8
3,889		CASINO		18137	10,427		12
3,890		POPT	69	20187	10,408		8
3,891		RED DUST	32	12126	10,408		8
3,892		SON OF CLEOPATRA, THE	65	13896	10,406		8
3,893		BLACK WINDMILL, THE	70	19374	10,373		18
3,894		SABATA	70	12715	10,373		16
3,895		SHORT STORIES OF LOVE	74	22935	10,373		11
3,896		GIRL FROM PETROVKA, THE	74	19373	10,373		10
3,897		PERILOUS VOYAGE	76	18556	10,373		10
3,898		TERRITORIAL WOMEN	76	22939	10,373		10
3,899		WINTERHAWK	75	21620	10,373		10
3,900		13 FIGHTING MEN	60	15135	10,368		8

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
3,901		OTHER WOMEN, THE		18182	10,356	6
3,902		MASTER TOUCH, THE	74	20629	10,349	18
3,903		PERFECT WOMAN, THE		24743	10,329	18
3,904		FRENCH CONSPIRACY, THE	73	23848	10,326	18
3,905		BABE	75	19114	10,312	25
3,906		SUNDOWNERS, THE	60	14543	10,306	16
3,907		MRS. SUNDANCE	73	08972	10,285	25
3,908		GABLE AND LOMBARD	76	20486	10,276	24
3,909		HUSTLER, THE	61	06887	10,253	10
3,910		MASQUERADE	55	09366	10,250	12
3,911		BATTLE BENEATH THE EARTH	68	00882	10,248	14
3,912		RAINMAKER, THE	57	11892	10,242	14
3,913		BYE, BYE, BIRDIE	63	01956	10,208	8
3,914	S	PITFALL		08757	10,190	80
3,915		ARGENTINE NIGHTS	40	00538	10,140	6
3,916		DICK TRACY VERSUS CUEBALL	46	03719	10,140	6
3,917		SPY WHO CAME IN FROM THE COLD	66	14135	10,118	6
3,918		CURSE OF THE SWAMP CREATURE	66	03122	10,113	6
3,919		DEMENTIA 13	64	03507	10,113	6
3,920		FLESH EATERS, THE	66	04818	10,113	6
3,921		PLANET OF BLOOD	66	11534	10,113	6
3,922		PUEBLO	73	11829	10,098	7
3,923		MARRIAGE: YEAR ONE	71	09315	10,070	24
3,924		THREE COINS IN THE FOUNTAIN	54	15239	10,016	12
3,925		NIGHT GAMES	74	10389	10,013	32
3,926		BUONA SERA, MRS. CAMPBELL	69	19099	10,004	16
3,927		CATCHER, THE	71	02262	10,004	12
3,928		NO MAN OF HER OWN	50	10516	10,004	16
3,929		HOSTAGE, THE	67	06714	10,004	10
3,930		DEATH IN SMALL DOSES	73	12427	10,004	8
3,931		GUMSHOE	72	05929	10,004	8
3,932		SAIL A CROOKED SHIP	62	12760	10,002	20
3,933		SUSPECT, THE	45	14585	9,999	9
3,934		IMMORTAL, THE	69	07076	9,984	10
3,935		HIGH TIME	60	06490	9,962	22
3,936		SCAVENGER HUNT	79	24256	9,962	16
3,937		ONE MASK TOO MANY	55	10840	9,960	6
3,938		BATTLE STATIONS	56	00909	9,908	9
3,939		CHUMP AT OXFORD, A	30	02506	9,904	18
3,940		DAY THE EARTH MOVED	74	17628	9,900	12
3,941		WILD AND WONDERFUL	64	16892	9,886	14
3,942		SWORD IN THE DESERT	49	14648	9,886	8
3,943		WILLY McBEAN AND HIS MAGIC MACHINE	65	21684	9,884	6
3,944		GYPSY COLT	54	06023	9,881	6
3,945		LOVE BOAT II, THE	70	20054	9,878	10
3,946		LOVING	70	08798	9,870	6
3,947		PURSUIT	75	20974	9,864	12
3,948		MASTERS OF KUNG FU	79	24091	9,850	8
3,949		JIGSAW	72	07520	9,837	12
3,950		NORTH TO ALASKA	60	10582	9,803	18
3,951		JET OVER THE ATLANTIC	59	07514	9,786	8
3,952		GREAT CATHERINE	68	05807	9,779	14

86/09/28 1984 NIELSEN STUDY. PROPERTIES OWNED BY MPAA-REPRESENTED CLIENTS
MVSRRANK

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RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
3,953		NIGHT FLIGHT FROM MOSCOW	73	19323	9,761	24
3,954		SECRET OF THE PURPLE REEF, THE	60	13087	9,731	10
3,955		APRIL IN PARIS	53	00519	9,722	16
3,956		CHARLESTON	78	23847	9,684	18
3,957		SEEDING OF SARAH BURNS, THE	79	22930	9,656	16
3,958		NEWS JUNGLE	75	22930	9,591	18
3,959		HOW GREEN WAS MY VALLEY	41	06821	9,590	10
3,960		GENTLEMAN'S AGREEMENT	47	05373	9,590	8
3,961		WHO IS THE BLACK DAHLIA?	75	18915	9,563	17
3,962		PORK CHOP HILL	59	11604	9,548	20
3,963		NIGHTCOMERS	72	21125	9,546	16
3,964		OPERATION MAD BALL	57	10925	9,482	19
3,965		IT CAME FROM BENEATH THE SEA	60	07359	9,481	8
3,966		UNDER TEN FLAGS	60	16048	9,478	8
3,967		EAST OF EDEN	55	04106	9,477	20
3,968		BEG, BORROW OR STEAL	73	00996	9,454	8
3,969		MURDER ONE	69	10042	9,454	8
3,970		RETURN OF THE WORLD'S GREATEST DETECTIVE, THE	76	19696	9,454	8
3,971		CRITICAL LIST, THE - PART II	78	22850	9,430	24
3,972	S	HAZEL		01775	9,422	2
3,973		CRITICAL LIST, THE - PART I	78	22849	9,410	24
3,974		SEARCH FOR THE GODS	75	18943	9,408	37
3,975		STRANGER, THE	72	14381	9,406	16
3,976		CHARLIE CHAN IN SHADOWS OVER CHINATOWN	48	13293	9,393	6
3,977		TALL STRANGER, THE	57	14716	9,382	7
3,978		TOPKAPI	64	15600	9,380	14
3,979		BOMBA AND THE HIDDEN CITY	50	01558	9,377	6
3,980		BODY AND SOUL	47	01539	9,356	8
3,981		CARNIVAL STORY	54	02169	9,356	8
3,982		DRAGOON WELLS MASSACRE	57	03987	9,356	8
3,983		HOME OF THE BRAVE	49	06621	9,356	8
3,984		MR. & MRS. SMITH	41	09903	9,356	8
3,985		YOUNG DOCTORS, THE	61	17341	9,356	8
3,986		HOW I SPENT MY SUMMER VACATION	67	06822	9,343	8
3,987		S MASTERS OF DEATH	79	23419	9,328	20
3,988		RED MOUNTAIN	52	12140	9,284	16
3,989		UNDER CALIFORNIA STARS	48	16033	9,262	4
3,990		DESTINATION INNER SPACE	66	03586	9,249	12
3,991	S	HIGHWAY PATROL		01422	9,236	17
3,992		MUMMY, THE	32	09777	9,236	33
3,993		HEART IS A LONELY HUNTER, THE	68	06214	9,232	10
3,994		PALM SPRINGS WEEKEND	63	11142	9,213	30
3,995		KIDS ARE ALRIGHT, THE	72	24316	9,210	8
3,996		ACROSS 110TH STREET	72	23069	9,210	8
3,997		CARSON CITY KID	40	02198	9,202	8
3,998		CODE OF THE PRAIRIE	44	02626	9,202	8
3,999		EL PASO KID	46	04171	9,200	8
4,000		SILVER LODE	54	18453	9,200	18
4,001		BIG SHOT, THE	42	01205	9,188	18
4,002		BART LA RUE'S THE ARK OF NOAH	76	20289	9,188	12
4,003		MAN CALLED TIGER		24110	9,173	12
4,004		YOUNG AT HEART	54	17329	9,173	10

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86/09/28 1984 NIELSEN STUDY. PROPERTIES OWNED BY MPAA-REPRESENTED CLIENTS
MVSRRAMK

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T V P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
4,057	S	OFFICIAL DETECTIVE		07166	8,654		4
4,058		BEACH BALL	65	00923	8,637		14
4,059		NELSON AFFAIR, THE	73	10290	8,632		16
4,060		BORN AGAIN	78	21752	8,624		8
4,061		CONTENDER, THE	80	23466	8,617		10
4,062		TELL ME THAT YOU LOVE ME, JUNIE MOON	70	22225	8,611		26
4,063	S	AMERICA REMEMBERS JOHN F. KENNEDY		14083	8,608		8
4,064		BATTLING BELLHOP	36	00917	8,594		16
4,065	S	JERRY LEWIS, THE		15244	8,591		32
4,066		OPEN SEASON	74	19039	8,585		30
4,067		FANTASTIC INVASION OF PLANET EARTH	70	21438	8,574		20
4,068		99 AND 44/100% DEAD	74	20667	8,539		8
4,069		CAN ELLEN BE SAVED?	74	02053	8,510		10
4,070		GIRL ON THE LATE, LATE SHOW, THE	74	17498	8,510		8
4,071		PASSAGE TO MARSEILLES	44	11250	8,487		31
4,072		WOLF MAN, THE	38	17061	8,486		8
4,073		HOUSE OF FRANKENSTEIN	44	06782	8,486		6
4,074		EXECUTIVE SUITE	54	04355	8,480		8
4,075		FLYING DEUCES, THE	39	04862	8,466		7
4,076		THERE'S THAT WOMAN AGAIN	38	15045	8,433		12
4,077		BURGLARS, THE	73	19040	8,424		21
4,078		BRUCE VS BILL		18135	8,406		16
4,079		BRUCE AND SHAO LIN KUNG FU - PART I	80	23755	8,406		8
4,080		LAWRENCE OF ARABIA	63	08270	8,368		28
4,081		TOWER OF LONDON	39	15654	8,364		10
4,082		CROMWELL	70	03029	8,355		20
4,083		PRETTY POISON	68	11684	8,353		10
4,084		VIVA ZAPATA!	52	16361	8,347		20
4,085		MEDUSA	74	20263	8,304		19
4,086		SMILE	75	19955	8,291		10
4,087		PRIVATE WAR OF MAJOR BENSON, THE	55	11763	8,288		24
4,088		ALL THROUGH THE NIGHT	42	00296	8,284		8
4,089		MURPH THE SURF	75	20648	8,280		20
4,090		STRANGER WHO LOOKS LIKE ME, THE	74	14399	8,273		13
4,091		NEW DAUGHTERS OF JOSHUA CABE, THE	76	19671	8,267		18
4,092		LEGEND OF ALFRED PACKER, THE	80	24226	8,259		14
4,093		BLOSSOMS IN THE DUST	41	01494	8,244		24
4,094		HEY, ABBOTT	79	22432	8,237		17
4,095	S	OUTCASTS		00048	8,233		2
4,096		SKATEBOARD	78	21739	8,232		23
4,097		NOTORIOUS LANDLADY, THE	62	10614	8,216		18
4,098		DARK OF THE SUN	68	03292	8,172		29
4,099		WINTER KILL	74	17009	8,164		32
4,100		GHOST IN THE INVISIBLE BIKINI	66	05416	8,157		14
4,101		PROUD ONES, THE	56	11802	8,147		15
4,102		GRAVEYARD OF HORROR	71	05795	8,141		14
4,103		ADVENTURES OF NEEKA	68	19989	8,132		12
4,104		PETRIFIED FOREST, THE	36	11385	8,118		13
4,105	S	IMMIGRANTS, THE		08023	8,116		16
4,106	S	CAR 54, WHERE ARE YOU?		03932	8,099		4
4,107		DEVIL WITHIN HER, THE	76	20434	8,083		8
4,108		O.S.S.	46	10967	8,066		28

T P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
	4,109	IT'S A GIFT	34	07403	8,048	10
	4,110	CHARLIE CHAN IN MONTE CARLO	37	02377	8,038	10
	4,111	BLACK FRIDAY	40	01312	8,026	5
	4,112	JUST TELL ME YOU LOVE ME	79	24028	7,986	11
	4,113	ANGRY RED PLANET, THE	60	00437	7,940	14
	4,114	TELL ME WHERE IT HURTS	74	18929	7,925	6
	4,115	FLIGHT FROM ASHIYA	64	04824	7,916	12
	4,116	S CHALLENGERS, THE	77	10541	7,904	4
	4,117	BITTERSWEET LOVE	77	21751	7,898	8
	4,118	IN OLD CHICAGO	38	07116	7,885	9
	4,119	S ROLANDO BARRAL	46	04598	7,872	88
	4,120	GAME OF DEATH, A	70	05277	7,871	15
	4,121	ASSAULT ON THE WAYNE	70	00624	7,861	18
	4,122	WITHOUT LOVE	45	17040	7,836	16
	4,123	NASHVILLE	75	20150	7,835	22
	4,124	POSSE FROM HELL	61	11628	7,800	7
	4,125	MEPHISTO WALTZ, THE	71	17720	7,795	17
	4,126	DEADLY TRAP, THE	72	19862	7,789	44
	4,127	BIGGER THAN LIFE	56	01228	7,786	11
	4,128	APACHE ROSE	47	00489	7,766	8
	4,129	FRONTIER PONY EXPRESS	39	05178	7,766	8
	4,130	OVERLAND RIDERS	46	11100	7,766	8
	4,131	SUNDOWN KID	43	14537	7,766	8
	4,132	HERO OF SHAOLIN	57	25729	7,746	8
	4,133	AMAZING COLOSSAL MAN, THE	75	00333	7,680	4
	4,134	UFO JOURNALS	72	21301	7,665	12
	4,135	STRANGERS IN 7A, THE	72	14404	7,660	20
	4,136	I WANT TO LIVE	58	06986	7,650	8
	4,137	NUN'S STORY, THE	59	10632	7,633	10
	4,138	BEYOND THE DOOR	75	20346	7,610	10
	4,139	HEY, I'M ALIVE	75	18505	7,610	22
	4,140	PLAYMATES	72	11555	7,608	12
	4,141	GUNSMOKE	53	06009	7,607	16
	4,142	THREE LITTLE WORDS	50	15273	7,606	8
	4,143	GOOD NEIGHBOR SAM	61	05738	7,595	16
	4,144	GO NAKED IN THE WORLD	61	05635	7,566	8
	4,145	MACOMBER AFFAIR, THE	47	08870	7,560	27
	4,146	BREWSTER MCCLOUD	71	21005	7,558	13
	4,147	AH! WILDERNESS	35	21004	7,558	8
	4,148	BIG GAME, THE	72	01173	7,558	8
	4,149	NICE LITTLE BANK THAT SHOULD BE ROBBED, A	58	10360	7,558	8
	4,150	SON OF SINBAD	55	13917	7,558	8
	4,151	S RACQUET	79	22770	7,544	18
	4,152	QUEST FOR GOLD	68	13691	7,543	18
	4,153	SUBJECT WAS ROSES, THE	68	14465	7,528	21
	4,154	POPPY IS ALSO A FLOWER, THE	66	11600	7,528	16
	4,155	DEATH AND THE MAIDEN	73	20256	7,528	18
	4,156	BOXCAR BERTHA	72	17609	7,509	9
	4,157	BIG RIPOFF	75	18765	7,490	8
	4,158	MY OLD MAN	79	22297	7,490	6
	4,159	BIG BLACK PILL, THE	81	23148	7,490	40
	4,160	S \$1.98 BEAUTY SHOW		08049	7,486	

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T P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
	4,161	ISLANDS IN THE STREAM	77	22163	7,481	16
	4,162	ASSASSIN, THE	79	24074	7,478	14
	4,163	P J	68	11520	7,472	16
	4,164	LIGHT IN THE PIAZZA	62	08415	7,462	16
	4,165	STUDY IN TERROR, A	66	14462	7,415	19
	4,166	GET CHRISTIE LOVE!	74	05389	7,395	6
	4,167	COLLEGE-GIRL MURDERS	68	02649	7,394	7
	4,168	GANG WAR	58	05285	7,394	15
	4,169	S COMEBACK	77	07960	7,388	24
	4,170	CREATURES OF THE AMAZON	77	19912	7,387	15
	4,171	S CARE BEARS	81	05343	7,386	20
	4,172	BORN TO BE SOLD	81	23836	7,358	18
	4,173	COBRA, THE	81	23758	7,355	15
	4,174	S ELLIS ISLAND: THE ODYSSEY OF A DREAM (DOCU)	61	15086	7,351	8
	4,175	SUSAN SLADE	71	14580	7,344	28
	4,176	MAN, THE	71	09020	7,341	26
	4,177	S UN DIA EN LA VIDA	47	04529	7,311	23
	4,178	DAISY KENYON	47	03156	7,287	23
	4,179	S YOU ARE THERE	47	02085	7,272	2
	4,180	BROKEN ARROW	47	02879	7,270	2
	4,181	S ROCK-N-AMERICA	59	14611	7,256	25
	4,182	WARLOCK	39	16495	7,230	12
	4,183	OKLAHOMA KID, THE	39	10693	7,226	8
	4,184	TAKE ME TO TOWN	53	14688	7,226	8
	4,185	MOUSE ON THE MOON	63	09887	7,222	10
	4,186	S MILLIONAIRE, THE	43	02130	7,221	12
	4,187	CRASH DIVE	43	02942	7,220	9
	4,188	S ROY CLARKE SPECIAL	50	05233	7,204	4
	4,189	IN A LONELY PLACE	73	07094	7,176	8
	4,190	TRADER HORN	73	21010	7,176	8
	4,191	DAUGHTERS OF JOSHUA CABE RETURN, THE	51	18766	7,175	12
	4,192	RHUBARB	77	12321	7,146	16
	4,193	ALEXANDER: THE OTHER SIDE OF DAWN	75	20224	7,121	27
	4,194	SOMEONE I TOUCHED	67	18948	7,121	12
	4,195	GOOD TIMES	67	05744	7,110	8
	4,196	SALOME	63	12791	7,101	16
	4,197	ONE TWO THREE	61	10967	7,056	12
	4,198	BOMBERS B-52	57	01566	7,054	12
	4,199	GAMES	67	05280	7,054	12
	4,200	S COLLEGE FOOTBALL (15515)	78	05365	7,047	6
	4,201	BLUE COLLAR	78	21727	7,045	21
	4,202	S WACKY RACES	78	01652	7,004	4
	4,203	FI	78	21730	7,002	18
	4,204	OF HUMAN BONDAGE	64	10664	6,994	8
	4,205	DEATH STALK	74	17587	6,992	10
	4,206	SWIM TEAM	79	23044	6,978	20
	4,207	WEE WILLIE WINKIE	37	16577	6,974	6
	4,208	S RESUMEN OLIMPICO	58	04603	6,963	26
	4,209	LONG HOT SUMMER, THE	58	08606	6,963	18
	4,210	CANDIDATE FOR MURDER	74	20258	6,958	8
	4,211	HOUSE THAT SCREAMED, THE	71	06812	6,938	13
	4,212	DIARY OF A MAD HOUSEWIFE	70	03711	6,934	7

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
4,213		PRIDE OF ST. LOUIS	52	11691	6,926	8	
4,214		GRISOM GANG, THE	71	05903	6,920	12	
4,215		DION BROTHERS, THE	74	19687	6,920	8	
4,216		FILE ON THELMA JORDAN	49	04671	6,920	8	
4,217		LEATHER SAINT, THE	58	08287	6,920	8	
4,218		MATCHMAKER, THE	58	09394	6,920	8	
4,219		VIRGINIA	41	16342	6,920	8	
4,220	S	INTERGALACTIC THANKSGIVING		09118	6,916	2	
4,221		ILLEGAL	55	07058	6,888	13	
4,222		LILI	53	08435	6,888	8	
4,223		MONSIEUR BEAUCAIRE	46	09783	6,888	8	
4,224		I CONFESS	53	06908	6,884	10	
4,225		JOHNNY APOLLO	40	07553	6,877	23	
4,226		BLOOD AND LACE	71	01469	6,868	14	
4,227		MERRILL'S MARAUDERS	62	09522	6,856	14	
4,228		LAFAYETTE ESCADRILLE	58	08073	6,825	12	
4,229		DON'T LOOK NOW	74	20836	6,822	16	
4,230		THREE GODFATHERS	49	15255	6,808	14	
4,231		BACHELOR AND THE BOBBY SOXER, THE	47	00714	6,788	20	
4,232		INVASION OF EARTH 2150 A.D.	66	07260	6,788	8	
4,233		WHAT'S SO BAD ABOUT FEELING GOOD?	68	16696	6,785	8	
4,234		QUESTION OF GUILT, A	78	21381	6,785	8	
4,235		BUCCANEER, THE	38	01876	6,782	8	
4,236		J. W. COOP	72	19854	6,776	34	
4,237		LETTER, THE	40	08364	6,776	10	
4,238		ALL THE KIND STRANGERS	74	17586	6,774	17	
4,239	S	TO CLIMB A MOUNTAIN-(DRAMA)		05456	6,772	2	
4,240		CROSSFIRE	47	03051	6,765	10	
4,241		SARAH T--PORTRAIT OF A TEEN-AGE ALCOHOLIC	75	18785	6,751	24	
4,242		DREAM MERCHANTS, THE	80	22758	6,746	2	
4,243	S	MY MOTHER, THE CAR!		01854	6,746	8	
4,244		ELEPHANT GUN	59	04179	6,744	14	
4,245		BELLE STARR	80	22710	6,742	37	
4,246		BRUCE LEE: HIS LAST DAYS-HIS LAST NIGHTS	79	23426	6,720	16	
4,247		DEMETRIUS AND THE GLADIATORS	54	03508	6,718	6	
4,248		RIDE IN THE WHIRLWIND	71	12352	6,702	14	
4,249		TEN SECONDS TO HELL	59	14868	6,693	8	
4,250		ANNA KARENINA	35	00447	6,680	20	
4,251		HOW TO BREAK UP A HAPPY DIVORCE	76	19835	6,677	16	
4,252		EARTH II	71	04097	6,677	20	
4,253		BLACK WATER GOLD	69	01368	6,672	20	
4,254		LARRY	74	19117	6,672	16	
4,255		RUNAWAY BARGE, THE	75	18911	6,672	12	
4,256		PRIDE AND THE PASSION, THE	57	11689	6,662	15	
4,257		R. P. M.	70	11922	6,644	48	
4,258	S	SERGEANT PRESTON OF THE YUKON		01474	6,636	12	
4,259		MARK OF ZORRO	77	17717	6,632	15	
4,260		DEATH RAGE	56	22769	6,622	18	
4,261		TEAHOUSE OF THE AUGUST MOON	67	14824	6,609	22	
4,262		SHUTTERED ROOM, THE	67	13478	6,585	9	
4,263		MAGUS	68	08967	6,575	12	
4,264		CRIME KNOWS NO AGE	74	22851	6,564		

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RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
4,265		BIG SLEEP, THE	78	22190	6,536	8	
4,266		FEAR ON TRIAL	75	18504	6,534	12	
4,267		MASK OF MARCELLA	71	09354	6,534	10	
4,268		99 WOMEN	69	10495	6,534	8	
4,269		SAN FRANCISCO INTERNATIONAL	70	12826	6,534	8	
4,270		BEST OF ALL THE SAFECRACKERS	74	22906	6,531	22	
4,271		BRAINSTORM	65	01723	6,528	17	
4,272		ALEX AND THE GYPSY	76	20319	6,525	19	
4,273		VISIONS OF EIGHT	74	19709	6,512	22	
4,274		DIRTY MONEY	39	19716	6,500	18	
4,275		MR. MOTO'S LAST WARNING	65	09942	6,494	13	
4,276		YOUNG FURY		17347	6,483	4	
4,277	S	LEAVING BEHIND		05412	6,482	18	
4,278		AVENGING EAGLES		24109	6,476	4	
4,279		IDOL, THE	66	17689	6,467	19	
4,280		BLACK GOLD	63	01317	6,458	16	
4,281		BUCCANEER, THE	59	01877	6,437	18	
4,282		KILL OR BE KILLED (27131)		18171	6,418	8	
4,283		CRY IN THE WILDERNESS, A	74	17478	6,407	14	
4,284		PAPER MAN	71	11175	6,405	6	
4,285		TAKE ME OUT TO THE BALL GAME	49	14687	6,350	8	
4,286		MORE THAN A MIRACLE	67	20902	6,334	8	
4,287		SOME GIRLS DO	71	23077	6,334	8	
4,288		WHO DONE IT?	56	16839	6,334	8	
4,289		INTIMATE STRANGERS	77	21022	6,332	40	
4,290		PAJAMA PARTY	64	11135	6,318	12	
4,291		JOE BUTTERFLY	57	07537	6,308	8	
4,292		TIMBERJACK	76	15424	6,308	8	
4,293		SECRET WORLD OF REPTILES, THE	76	19513	6,308	8	
4,294		VANISHING AFRICA	69	22905	6,303	20	
4,295		ANATOMY OF A CRIME	48	10397	6,288	7	
4,296		NIGHT IN PARADISE, A	73	05528	6,287	6	
4,297		GIRL MOST LIKELY TO...,THE	52	04158	6,279	6	
4,298		EIGHT IRON MEN	72	01841	6,274	8	
4,299		BROCK'S LAST CASE	80	23036	6,270	18	
4,300		GETTING WASTED	68	03212	6,270	8	
4,301		DANGER ROUTE	73	23078	6,270	8	
4,302		HEROES, THE	70	23074	6,270	8	
4,303		UNDERGROUND	77	22421	6,269	18	
4,304		BLACK OAK CONSPIRACY	70	06819	6,264	15	
4,305		HOW DO I LOVE THEE	60	01724	6,255	16	
4,306		BRAMBLE BUSH	68	00218	6,254	8	
4,307		ALASKAN SAFARI	47	08031	6,245	14	
4,308		LADY IN THE LAKE	74	20548	6,229	23	
4,309		JAMES DEAN - THE FIRST AMERICAN TEENAGER	78	21518	6,222	4	
4,310	S	CLONE MASTER, THE		07397	6,218	62	
4,311		NOVELS, I	72	05864	6,207	17	
4,312		SNOW JOB	64	09364	6,204	6	
4,313		MASQUE OF THE RED DEATH, THE	70	19857	6,182	15	
4,314		WATERLOO	44	10563	6,163	10	
4,315		NONE BUT THE LONELY HEART	31	00309	6,158	8	
4,316		ALONG CAME YOUTH					

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
4,317	S	SHA NA NA		09242	6,141		2
4,318		BORN TO WIN	71	01639	6,127		21
4,319	S	DECEMBER BRIDE		01716	6,113		12
4,320	S	GENE AUTRY SHOW, THE		02993	6,102		52
4,321	S	LONE RANGER, THE	56	08561	6,093		6
4,322	S	GREAT WORLD SERIES MOMENTS		05116	6,079		16
4,323		PHANTOM TOLLBOOTH, THE	70	11429	6,078		8
4,324		COME OUT, COME OUT, WHEREVER YOU ARE	74	17619	6,078		9
4,325		JORDAN CHANCE, THE	78	21638	6,075		19
4,326	S	FLYING NUN, THE		01742	6,046		2
4,327		MADWOMAN OF CHAILLOT, THE	69	08920	6,034		14
4,328		ENTER THE GAME OF DEATH	79	23761	6,020		4
4,329	S	LITTLE RASCALS CHRISTMAS SPECIAL, THE		09348	6,013		27
4,330		SUDDENLY, LAST SUMMER	60	14489	6,002		23
4,331		SECRET CEREMONY	69	13053	6,002		8
4,332		BY LOVE POSSESSED	61	01953	6,002		14
4,333		WOMAN TIMES SEVEN	67	17111	6,002		6
4,334	S	AFRICA		00114	6,002		30
4,335		ANNA CHRISTIE	30	00444	6,002		12
4,336		ALL QUIET ON THE WESTERN FRONT	30	00284	6,002		8
4,337		WAYFARERS, THE	63	17824	6,002		12
4,338		IN TANDEM	74	17515	6,002		12
4,339	S	SABOR LATINO		04606	6,002		11
4,340		TOUCH OF LARCENY, A	60	15835	6,002		10
4,341		ALI BABA AND THE FORTY THIEVES	42	17560	6,002		8
4,342		KILLDOZER	74	07796	6,002		10
4,343		CODE OF THE OUTLAWS	41	02624	6,002		8
4,344		PRAIRIE PIONEERS	41	11661	6,002		8
4,345		THUNDER TOWN	46	15361	6,002		8
4,346		BLONDIE KNOWS BEST	47	01451	6,002		10
4,347		SITTING PRETTY	48	13629	6,002		10
4,348		TOYS IN THE ATTIC	63	15665	6,002		10
4,349		REUNION IN FRANCE	43	12286	6,002		10
4,350		LULLABY OF BROADWAY	51	08828	6,002		12
4,351		BURNING HILLS, THE	57	01931	6,002		8
4,352		SANTIAGO	56	12857	6,002		11
4,353		ONLY ANGELS HAVE WINGS	39	10881	6,002		4
4,354	S	R K O SHORTS		03258	6,002		2
4,355	S	MOD SQUAD		00482	6,002		2
4,356	S	SAN FRANCISCO BEAT		02480	6,002		2
4,357		SICILIAN CLAN, THE	70	13479	6,002		10
4,358		SEARCH THE	55	13017	6,002		14
4,359		MARJORIE MORNINGSTAR	58	09282	6,002		10
4,360		FLIGHT OF THE COUGAR	67	19987	6,002		8
4,361		WELL OF LOVE	70	19983	6,002		7
4,362		POSTMAN ALWAYS RINGS TWICE, THE	81	25782	6,002		17
4,363		MALIBU BEACH	79	23039	6,002		8
4,364		FIXER, THE	68	19596	6,002		8
4,365		CHUKA	67	02505	6,002		8
4,366		TULSA	49	15854	6,002		8
4,367		PUBLIC EYE, THE	72	19297	6,002		8
4,368		MUMMY'S CURSE, THE	44	09980	6,002		8

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RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
4,369		EASTER PARADE	48	04117	5,688		8
4,370		GEORGE RAFT STORY, THE	61	05380	5,688		8
4,371		HITLER	62	08556	5,688		14
4,372		YUMA	70	17422	5,688		96
4,373	S	CENTURY THEATRE		00407	5,688		8
4,374		NO NAME ON THE BULLET	59	17656	5,688		10
4,375		LADY FROM LOUISIANA	42	08013	5,688		10
4,376		JOHNNY BELINDA	48	07555	5,688		16
4,377		DEAD RINGER	64	03390	5,688		16
4,378		SAINT AND THE BRAVE GOOSE, THE	81	24197	5,688		12
4,379		MARINE RAIDERS	44	09275	5,688		38
4,380	S	INSIDE AMERICA		13496	5,688		8
4,381		MAN IN THE SANTA CLAUS SUIT, THE	79	22416	5,688		8
4,382		PHYGALION	38	11861	5,688		46
4,383	S	PRIME OF YOUR LIFE, THE		13906	5,688		8
4,384		BENEATH THE 12 MILE REEF	53	01063	5,688		8
4,385		FOREVER	78	21079	5,688		8
4,386		MURDER IN MUSIC CITY	78	21644	5,688		8
4,387		THEN CAME BRONSON		18204	5,688		8
4,388		S KUNG FU DARE-DEVIL HEROES	76	25220	5,688		8
4,389		ENTER THE GAME OF SHAOLIN BRONZMAN		25722	5,688		8
4,390		CRY DANGER	51	03076	5,688		12
4,391		BLUEPRINT FOR MURDER, A	53	01527	5,688		11
4,392		WEST POINT STORY, THE	50	16637	5,688		10
4,393		TIME TO LOVE AND A TIME TO DIE, A	58	15451	5,688		10
4,394		HAUNTS OF THE VERY RICH	72	06159	5,688		20
4,395		DEVIL'S 8	69	03661	5,688		12
4,396		CHARLIE CHAN IN PANAMA	40	02379	5,688		10
4,397		SLITHER	73	19495	5,688		10
4,398		DEADLY AFFAIR, THE	67	03404	5,688		10
4,399		VIOLENT ROAD	58	16332	5,688		10
4,400	S	I LED THREE LIVES		02122	5,688		14
4,401		PANIC ON THE S:22	74	17588	5,688		16
4,402		MILKMAN, THE	51	09598	5,688		10
4,403		ASYLUM	72	17457	5,688		27
4,404		ANNE OF THE THOUSAND DAYS	69	20865	5,688		18
4,405		TONIGHT AND EVERY NIGHT	45	15548	5,688		8
4,406		MYSTERY OF MARIE ROGET, THE	42	10187	5,688		8
4,407		NIGHT KEY	37	10401	5,688		8
4,408		NIGHT MONSTER	42	10404	5,688		8
4,409		PILLOW OF DEATH	45	11474	5,688		8
4,410		BOWERY BUCKAROOS	47	01678	5,688		13
4,411		DR. JEKYLL & MR. HYDE	41	03948	5,688		8
4,412		IN THE MATTER OF KAREN ANN QUINLAN	77	20888	5,688		8
4,413		MR. INSIDE/MR. OUTSIDE	73	09831	5,688		4
4,414	S	WAGON TRAIN		01327	5,688		6
4,415		FLAME IS LOVE, THE	79	21989	5,688		6
4,416		BACK TO GOD'S COUNTRY	54	00736	5,688		6
4,417		ONE TOUCH OF VENUS	50	10866	5,688		22
4,418		FIRE DOWN BELOW	57	04697	5,688		6
4,419		AMAZING TRANSPARENT MAN, THE	60	00241	5,688		2
4,420		HIGH SCHOOL HELLCATS	58	06480	5,688		2

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
4,421		RAVEN, THE	35	12057	5,313	8	8
4,422		DUEL AT SILVER CREEK, THE	52	04046	5,307	8	8
4,423	S	JAMES PAUL MC CARTNEY		01007	5,296	10	16
4,424		I DOOD IT	43	06920	5,288	16	8
4,425		LADY BE GOOD	41	07996	5,288	8	8
4,426		YANK AT OXFORD, A	38	17225	5,288	8	8
4,427		RHINO!	64	12320	5,218	7	7
4,428		ONE MAN JURY	75	22772	5,201	19	19
4,429		DEMON AND THE MUMMY	75	22913	5,173	28	28
4,430		SWINGER, THE	66	14639	5,163	7	7
4,431		PIONEER WOMAN, THE	73	11494	5,145	6	6
4,432		WHISPERING DEATH	71	22340	5,145	7	7
4,433		CHAMPIONS OF JUSTICE	55	02336	5,139	24	24
4,434	S	G.I. JOE II		14950	5,130	14	14
4,435		HAME	74	19922	5,118	8	8
4,436		BRUCE LEE IN NEW GUINEA (26288)		18113	5,094	23	23
4,437	S	ROUND CERO		04600	5,090	12	12
4,438		HIGH WALL	48	06493	5,078	8	8
4,439		DINNER AT EIGHT	33	03735	5,078	12	12
4,440		DEAR HEART	65	03425	5,060	14	14
4,441		OREGON TRAIL, THE	75	19492	5,059	6	6
4,442		YOU'RE IN THE ARMY NOW	41	17399	5,058	31	31
4,443	S	JUGGLER OF NOTRE DAME, THE		13857	5,049	8	8
4,444		CLAUDINE	74	19001	5,045	8	8
4,445		UGLY AMERICAN, THE	63	16012	5,032	8	8
4,446		STORY OF WILL ROGERS, THE	52	14330	5,030	8	8
4,447		WIND ACROSS THE EVERGLADES	58	16977	5,030	8	8
4,448		SHE LIVES	73	13342	5,003	9	9
4,449	S	BEING WITH JOHN F. KENNEDY		14093	4,994	6	6
4,450		BLONDIE GOES TO COLLEGE	42	01445	4,986	6	6
4,451		BLONDIE HITS THE JACKPOT	50	01447	4,986	2	2
4,452	S	LOVE THAT BOB		01818	4,984	6	6
4,453		STREET KILLING	76	19902	4,982	18	18
4,454		ONCE MORE, WITH FEELING!	60	10794	4,974	23	23
4,455		DEATH SQUAD	73	03459	4,970	11	11
4,456		ORDEAL	73	10945	4,942	10	10
4,457		GIMME SHELTER	70	05472	4,931	6	6
4,458		MAN WHO FELL TO EARTH, THE	76	20621	4,931	4	4
4,459		STORM IN JAMAICA	58	14300	4,924	8	8
4,460		VAN	77	23045	4,923	7	7
4,461		HARD BOILED MAHONEY	47	06100	4,919	3	3
4,462		FIGHTING TROUBLE	56	04665	4,899	4	4
4,463		STRANGE CARGO	40	14348	4,872	6	6
4,464		CHARLIE CHAN'S MURDER CRUISE	40	02389	4,859	16	16
4,465		PHASE IV	74	19459	4,854	19	19
4,466		HARD RIDE, THE	71	06108	4,848	15	15
4,467		LION HUNTERS, THE	51	08451	4,848	16	16
4,468		TERROR ON THE 40TH FLOOR	74	17803	4,811	10	10
4,469		TREASURE OF SAN GENNARO	68	15747	4,810	8	8
4,470		GREAT NIAGARA, THE	74	17665	4,791	8	8
4,471		SYLVIA	65	14663	4,790	8	8
4,472		STAND BY FOR ACTION	43	14195	4,784	8	8

86/09/28 1984 NIELSEN STUDY. PROPERTIES OWNED BY MPAA-REPRESENTED CLIENTS
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RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
4,473		HONG KONG	52	06856	4,776	8	8
4,474		COWBOY	83	24866	4,752	120	120
4,475	S	TO TELL THE TRUTH		09672	4,750	9	9
4,476		STERILE CUCKOO, THE	69	17790	4,734	10	10
4,477		MASTER OF THE FLYING GUILLOTINE (26943)		18176	4,730	20	20
4,478		HENDERSON MONSTER, THE	80	22474	4,722	8	8
4,479		MY MAN GODFREY	57	10131	4,720	16	16
4,480		DO NOT DISTURB	65	03781	4,694	8	8
4,481		NO DOWN PAYMENT	57	10500	4,684	16	16
4,482		THEY MIGHT BE GIANTS	71	15083	4,684	8	8
4,483		DINOSAURUS	60	03738	4,680	10	10
4,484		WHERE THE BULLETS FLY	56	16755	4,680	12	12
4,485		BLACK SABBATH	64	01354	4,680	8	8
4,486		LIGHT THAT FAILED, THE	39	08417	4,670	8	8
4,487		JOKERS, THE	67	07579	4,670	8	8
4,488		MOVIE MAKER, THE	67	09894	4,670	22	22
4,489		COLLECTOR, THE	65	02644	4,657	8	8
4,490		SOLE SURVIVOR	69	13843	4,638	12	12
4,491	S	DARLING LILI	70	19465	4,632	12	12
4,492		PERSPECTIVE ON GREATNESS		00297	4,627	10	10
4,493		CONSPIRACY OF TERROR	75	19111	4,622	4	4
4,494		GAMBLING HOUSE	50	05271	4,622	4	4
4,495		SAINT MEETS THE TIGER, THE	43	12776	4,622	12	12
4,496		SEVEN MINUTES, THE	71	13209	4,594	10	10
4,497		DEVIL'S HAND, THE		03664	4,594	8	8
4,498		INCIDENT ON A DARK STREET	72	07160	4,594	14	14
4,499		THREE THE HARD WAY	74	18449	4,581	6	6
4,500		TOURIST	80	22791	4,581	16	16
4,501		DIVORCE AMERICAN STYLE	67	03767	4,580	26	26
4,502		TOPPER	37	15601	4,576	34	34
4,503		MUMMY'S SHROUD, THE	67	09983	4,576	19	19
4,504		I'LL SEE YOU IN MY DREAMS	52	07052	4,572	15	15
4,505		JOHN AND MARY	69	07544	4,542	4	4
4,506		MURDERS IN THE RUE MORGUE	71	10054	4,539	4	4
4,507		SEA OF CORTEZ	7	21926	4,539	4	4
4,508		DEBORAH	74	19720	4,534	4	4
4,509		HAMMERHEAD	68	06056	4,534	4	4
4,510	S	MEN IN WAR	57	09495	4,534	39	39
4,511		SALUTE TO AMERICA'S GOLD MEDAL CHAMPIONS		05235	4,533	8	8
4,512		PAID IN FULL	50	11122	4,523	8	8
4,513		SWING TIME	36	14636	4,523	12	12
4,514		PROMISE HIM ANYTHING...	75	19139	4,509	9	9
4,515		DEATH CHAMBER		24093	4,509	4	4
4,516		DOCTOR IN THE HOUSE	55	03801	4,493	8	8
4,517		LADY IN THE CAR WITH GLASSES AND A GUN, THE	46	08027	4,493	13	13
4,518		BIG FIX, THE	46	01168	4,490	12	12
4,519		I NEVER SANG FOR MY FATHER	70	17688	4,490	10	10
4,520		FOOTSTEPS	72	04909	4,462	17	17
4,521		SKI PARTY	65	13658	4,445	8	8
4,522		RETREAT, HELL!	51	12242	4,439	2	2
4,523		THEY SHOOT HORSES DON'T THEY?	69	15090	4,427		
4,524	S	DONNA REED SHOW, THE		01724	4,427		

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
4,525		LOUISA	50	08694	4,427	13
4,526		DEADLY HERO	76	19947	4,418	8
4,527		SCALPEL	76	21809	4,418	8
4,528		BLACK HORSE CANYON	54	01327	4,416	8
4,529		DAWN AT SOCORRO	53	03325	4,416	8
4,530		GREAT SIOUX UPRISING, THE	53	05863	4,416	8
4,531		GUN FOR A COWARD	57	05939	4,416	8
4,532		JUDGEMENT DAY	74	22923	4,410	12
4,533		GYPSY MOTHS, THE	69	06026	4,404	22
4,534		NIGHT THEY RAIDED MINSKY'S, THE	69	10448	4,400	20
4,535		CARRY ON SCREAMING	67	19061	4,400	8
4,536		LIVING FREE	72	19227	4,400	8
4,537		REVENGE OF FRANKENSTEIN, THE	58	12294	4,400	8
4,538		SCARFACE MOB, THE	61	12938	4,400	8
4,539		THREE STRIPES IN THE SUN	55	15309	4,400	8
4,540		CHARLIE CHAN AT THE OPERA	36	02366	4,398	8
4,541		ALPHA CAPER, THE	73	00316	4,392	8
4,542		INFERNAL STREET		25744	4,384	8
4,543		INVINCIBLE KILLER		25743	4,382	12
4,544		HONDO AND THE APACHES	67	19926	4,382	8
4,545		CONQUEROR WORM, THE	68	02768	4,382	14
4,546		GENTLE GIANT	67	05357	4,350	11
4,547		SHARK	80	13319	4,350	10
4,548		CHILDREN OF DIVORCE	80	23114	4,326	10
4,549		LITTLE PRINCESS, A	73	18532	4,290	9
4,550		SMALL MIRACLE, THE	73	19118	4,282	8
4,551		LADY CAROLINE LAMB	73	19580	4,278	8
4,552		MR. SKEFFINGTON	44	09955	4,278	8
4,553		RANCHO DELUXE	75	20164	4,278	8
4,554		DOCTOR'S SECRETS	75	22916	4,277	12
4,555		HOLD THAT BABY	49	06573	4,257	6
4,556		CONFESSIONS OF A NAZI SPY	39	02742	4,253	4
4,557	S	WANTED - DEAD OR ALIVE		02928	4,236	8
4,558		B.F.'S DAUGHTER	48	00695	4,226	8
4,559		MANHATTAN MELODRAMA	34	09225	4,226	8
4,560		MIRACLE IN THE RAIN	54	09642	4,226	8
4,561		TALE OF GOLD	55	14696	4,223	6
4,562		TRACKERS	55	15669	4,223	6
4,563		TRUTH, THE		15841	4,223	8
4,564		PICTURE OF DORIAN GRAY, THE	45	11456	4,220	8
4,565		UFO INCIDENT, THE	75	19305	4,218	22
4,566		VAMPIRE CIRCUS	72	18540	4,218	6
4,567		CAREY TREATMENT	72	02151	4,214	10
4,568		AFFAIR, THE	73	00140	4,214	23
4,569		WHITE WARRIOR, THE	61	16833	4,186	16
4,570		MARY MARY	63	09343	4,186	8
4,571		AMERICAN EMPIRE	42	00355	4,186	8
4,572		LADY TAKES A CHANCE, A	43	08058	4,186	8
4,573		I WILL...I WILL...FOR NOW	76	20086	4,183	18
4,574		SWISS FAMILY ROBINSON	75	19115	4,167	14
4,575		NOT ABOVE SUSPICION		10596	4,157	10
4,576		MIRACLE, THE	59	09639	4,151	20

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
4,577	S	WALL OF WORDS		05304	4,102	4
4,578		SUBMARINE D-1	37	14470	4,084	9
4,579		THANK YOUR LUCKY STARS	43	14971	4,084	8
4,580		DOVE	75	20445	4,083	8
4,581		SPLIT THE	68	14086	4,081	7
4,582		WHO KILLED THE CENTERFOLD MODEL?	76	19981	4,079	12
4,583		SCARLET PIMPERNEL, THE	35	12947	4,075	9
4,584		MARSHAL OF MADRID	72	19883	4,069	12
4,585		D-DAY THE SIXTH OF JUNE	56	03369	4,066	12
4,586		DOWN TO THE SEA IN SHIPS	49	03934	4,064	8
4,587		LEFT HANDED GUN, THE	58	08298	4,062	8
4,588		MY SISTER EILEEN	55	10148	4,062	8
4,589		MURDER IN MIND	73	10010	4,058	10
4,590		SEBASTIAN	68	13026	4,058	8
4,591		TIGER BY THE TAIL	68	15394	4,058	8
4,592		ABBOTT AND COSTELLO MEET CAPTAIN KIDD	52	00009	4,056	8
4,593		MYSTERY OF EDWIN DROOD, THE	35	10186	4,056	8
4,594		ANGEL IN MY POCKET	69	00414	4,038	8
4,595		CONNECTICUT YANKEE	49	02761	4,038	8
4,596		INCREDIBLE 2-HEADED TRANSPLANT, THE	71	07167	4,019	4
4,597		CARRAVAN TO VACCARES	74	20102	4,012	11
4,598		TARANTULA	55	14746	3,993	6
4,599		TOKYO JOE	48	15516	3,985	6
4,600		FOR ME AND MY GAL	42	04921	3,985	4
4,601		HOUSE OF DARK SHADOWS	70	19839	3,984	8
4,602		HIGH VELOCITY	76	22666	3,981	6
4,603		ANY SECOND NOW	69	00473	3,972	22
4,604		CRY FOR HAPPY	61	03077	3,958	8
4,605		CATCH ME A SPY	81	23735	3,952	20
4,606		LAVENDER HILL MOB	52	08209	3,948	6
4,607		RED BADGE OF COURAGE	51	12116	3,947	6
4,608		GO ASK ALICE	73	05626	3,939	8
4,609		FLASH GORDON - THE GREATEST ADVENTURE OF THEM ALL	82	24353	3,938	9
4,610		BANK DICK, THE	40	00835	3,929	8
4,611		RAWHIDE YEARS, THE	56	12069	3,918	8
4,612		PENNIES FROM HEAVEN	36	11322	3,916	8
4,613		DESERT SONG, THE	53	03548	3,879	15
4,614		FOXES OF HARROW, THE	47	05062	3,874	4
4,615		PRISONER IN THE MIDDLE	74	20089	3,874	23
4,616	S	STORY OF SOMETHING BIG (15750)		05263	3,871	2
4,617		HONOR THY FATHER	73	06668	3,860	19
4,618		MURDER HE SAYS	45	10007	3,860	6
4,619		FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A	68	05211	3,830	4
4,620		FURIOUS	81	23764	3,810	16
4,621		HOLD BACK THE DAWN	41	06566	3,808	14
4,622		UNEARTHLY STRANGER	64	16094	3,808	8
4,623		FICTION-MAKERS	67	17431	3,797	27
4,624		ELEPHANT MAN, THE	80	24495	3,778	8
4,625		DAMSEL IN DISTRESS, A	37	03176	3,774	4
4,626		FAR OUT WEST	67	04491	3,764	24
4,627		ROGUE AND GRIZZLY	82	24561	3,760	12
4,628		SHEILA LEVINE IS DEAD AND LIVING IN NEW YORK	75	20740	3,717	10

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
4,629		MEN OF THE DRAGON	74	09503	3,712	14
4,630	S	DESTINO '84		04528	710	2
4,631		DOLLARS	71	03630	701	9
4,632		RETURN OF CHARLIE CHAN	71	02362	688	10
4,633		TEENAGE LOVERS	78	22937	686	8
4,634		LOVE IS NOT ENOUGH	78	21344	686	8
4,635		LOVE IS NOT FOREVER	74	22926	686	8
4,636		ODE TO A DYING LOVE	72	22932	686	8
4,637		WESTBOUND	59	16642	689	13
4,638	S	TRouble WITH GRANDPA		05282	665	8
4,639		LAWLESS THE		08250	660	8
4,640		COURT MARTIAL OF BILLY MITCHELL, THE	55	02892	652	11
4,641		EVERY GIRL SHOULD BE MARRIED	48	04319	647	12
4,642		FIERCE BOXER, THE	81	23762	643	15
4,643		LONG DUEL THE	67	08603	632	8
4,644		KIND HEARTS AND CORONETS	50	07828	604	8
4,645		LITTLE KIDNAPPERS, THE	54	08489	604	8
4,646		SCOTT OF THE ANTARCTIC	43	12976	604	8
4,647		ONE MAN'S WAY	64	10839	562	18
4,648		THREE'S A CROWD	69	15322	549	12
4,649		QUIET PLEASE, MURDER	43	11915	528	8
4,650		SIERRA BARON	58	13494	526	24
4,651	S	SCENES FROM A LIFETIME		05242	517	2
4,652		CALL ME DRAGON	78	24076	490	8
4,653		DOCTOR TAKES A WIFE, THE	40	03810	481	8
4,654		REQUIEM FOR A SECRET AGENT	65	12233	481	8
4,655		STAND UP AND BE COUNTED	72	14197	481	8
4,656		BROTHERS KARAMAZOV, THE	53	01866	467	8
4,657		ABOUT MRS. LESLIE	54	00026	460	8
4,658		COURT JESTER, THE	56	02890	460	8
4,659		JUST FOR YOU	52	07678	460	8
4,660		MY FAVORITE SPY	42	10107	460	8
4,661		SEPTEMBER AFFAIR	51	13154	460	8
4,662		SHOP AROUND THE CORNER, THE	40	13444	460	8
4,663	S	SPORT BILLY		11306	444	30
4,664		DAY OF THE BAD MAN, THE	58	03339	440	8
4,665		DRUMS ACROSS THE RIVER	54	04020	440	8
4,666		TUMBLEWEED	54	15857	440	8
4,667		POPPY	36	11599	433	7
4,668		PREDATORS OF THE SEA	77	19910	414	10
4,669		S*P*Y*S	74	20756	404	9
4,670		NAKED IN THE SUN	57	10221	396	8
4,671		SANTA FE PASSAGE	54	12851	396	8
4,672		MEET JOHN DOE	41	09441	394	14
4,673		DOCTORS' WIVES	71	03818	386	12
4,674		DEATH OF RICHIE	76	19938	386	10
4,675		DIFFERENT STORY, A	78	21756	386	8
4,676		LOVE'S DARK RIDE	78	21366	386	8
4,677		BAD RONALD	74	17597	350	17
4,678		VOYAGE OF THE YES, THE	72	16384	350	6
4,679		YOU CAN'T WIN 'EM ALL	70	17301	345	15
4,680	S	HONG KONG		00029	3,343	4

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
4,681		COAST OF SKELETONS	65	02606	3,342	12
4,682		COTTER	72	02838	328	8
4,683		BONZO GOES TO COLLEGE	72	01578	327	10
4,684		THEY ONLY COME OUT AT NIGHT	75	19134	327	8
4,685		MONK, THE	69	09777	323	12
4,686		STEAGLE, THE	71	21128	323	10
4,687		OMEGANS, THE	68	10744	323	6
4,688		TIME TRAVELERS	64	15454	323	6
4,689		ANOTHER PART OF THE FOREST	48	00464	321	8
4,690		SAVAGE INNOCENTS, THE	61	12901	310	8
4,691		CALL OF THE WILD, THE	76	19590	298	10
4,692		GIRL IN THE PARK	79	21911	297	18
4,693		LOVE AMONG THE RUINS	74	17713	290	14
4,694		STRANGE HOMECOMING	74	17794	272	8
4,695	S	BOSTON BLACKIE		02412	270	2
4,696		ONE THAT GOT AWAY, THE	58	10859	265	14
4,697		HIT LADY	74	17678	267	8
4,698		MR. RICCO	75	20055	255	16
4,699	S	PATTY DUKE SHOW, THE		01877	253	8
4,700		CIMARRON KID, THE	52	02510	252	8
4,701		HUMAN COMEDY, THE	43	06852	243	8
4,702		BEFORE WINTER COMES	69	00985	234	8
4,703		TARZAN OF THE APES	18	14785	209	4
4,704		ELEVATOR, THE	74	04182	207	6
4,705		HITJACK	73	06510	207	6
4,706		BABE RUTH STORY, THE	48	00897	192	12
4,707		JOHNNY COOL	63	07559	192	8
4,708		CARVE HER NAME WITH PRIDE	58	02202	180	8
4,709		TRAVELS WITH MY AUNT	72	22504	180	8
4,710		FAST CHARLIE...THE MOONBEAM RIDER	79	21768	187	14
4,711		PRISONER OF ZENDA	52	11739	184	8
4,712		WHITE TOWER, THE	50	16831	171	10
4,713		VELVET TOUCH, THE	48	16250	171	8
4,714		BRIGHT VICTORY	52	01812	171	4
4,715		LAST DAYS OF POMPEII, THE	35	08118	171	4
4,716		LUCY GALLANT	55	08824	171	4
4,717		ON THE DOUBLE	61	10763	171	4
4,718		ONE MORE TRAIN TO ROB	70	10848	158	10
4,719		GETTING STRAIGHT	70	05400	157	12
4,720		CREATURE WITH THE BLUE HAND, THE	70	02970	154	14
4,721		SPOKE SIGNAL	55	13771	138	8
4,722		DAY THE FISH CAME OUT, THE	67	03349	120	8
4,723		CRY IN THE NIGHT, A	56	03081	120	8
4,724		BODY SNATCHER, THE	45	01844	119	2
4,725		POWER, THE	68	11844	110	16
4,726		AGENT 8 3/4	65	00183	100	4
4,727		COLDITZ STORY, THE	55	19736	100	4
4,728		COMPANY OF KILLERS	69	02725	074	24
4,729		MELODY	71	09468	069	12
4,730		KNOCK ON WOOD	54	07935	059	8
4,731		CHAD HANNA	40	02310	048	6
4,732		BEST LITTLE WHOREHOUSE IN TEXAS, THE	82	25830	047	7

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
4,733		JOHNNY O'CLOCK	47	07569	3,039		8
4,734		SOMEWHERE I'LL FIND YOU	42	13881	3,039		22
4,735		THEY CAME TO ROB LAS VEGAS	68	15063	3,035		10
4,736		IF TOMORROW COMES	71	07032	3,033		12
4,737		APACHE UPRISING	66	00493	3,033		6
4,738		BELLE OF NEW YORK, THE	52	01030	3,033		6
4,739		BOHEMIAN GIRL	36	01549	3,033		6
4,740		CONQUEST OF SPACE	55	02775	3,033		6
4,741		GIRL RUSH, THE	55	05547	3,033		6
4,742		TIME FOR KILLING, A	67	15431	3,033		6
4,743		WATCH ON THE RHINE	43	18510	3,010		16
4,744		WAKE ISLAND	42	16413	3,993		14
4,745		CAVERN, THE	66	02294	3,993		5
4,746		SPYES	28	19404	3,973		6
4,747		DUFFY	58	04058	3,973		18
4,748		BERLIN AFFAIR	70	01070	3,968		12
4,749		CHARLIE CHAN IN HONOLULU	38	02375	3,959		2
4,750		THANK YOU, MR. MOTO	37	14970	3,959		2
4,751		GOG	54	05657	3,954		8
4,752		TWILIGHT'S LAST GLEAMING	77	20931	3,950		8
4,753		AT SWORD'S POINT	52	00933	3,946		6
4,754		HALF-BREED, THE	52	06044	3,946		4
4,755		LOVE-INS, THE	67	08777	3,945		9
4,756		MIDSUMMER NIGHT'S DREAM, A	68	09584	3,945		9
4,757		SUMMERTREE	71	14519	3,945		9
4,758		TWO YEARS BEFORE THE MAST	46	15996	3,938		21
4,759		INVESTIGATION OF A CITIZEN ABOVE SUSPICION	70	07272	3,922		4
4,760	S	FANTASTIC FOUR, THE	73	01598	3,916		8
4,761		INNOCENT BYSTANDERS	73	07198	3,913		8
4,762		BLONDIE	39	01441	3,912		6
4,763	S	COUNTDOWN TO SUPERBOWL		05073	3,893		6
4,764		SERGEANT RUTLEDGE	60	13169	3,889		6
4,765		REFLECTIONS OF MURDER	74	18423	3,885		18
4,766		ESCAPE	71	04262	3,874		4
4,767		DR. GOLDFOOT AND THE BIKINI MACHINE	65	03945	3,852		8
4,768		HET WAVE	74	06240	3,847		6
4,769		AND MILLIONS WILL DIE	73	18443	3,843		6
4,770		KISSING BANDIT, THE	49	07918	3,840		8
4,771		PARIS WHEN IT SIZZLES	64	11221	3,840		18
4,772		ESCAPE FROM BOGEN COUNTY	77	20564	3,806		18
4,773		EYES BEHIND THE STARS	72	23191	3,800		8
4,774		TRY TO CATCH A SAINT	75	18987	3,799		8
4,775		STORY OF THREE LOVES, THE	53	14328	3,788		18
4,776		CAESAR AND CLEOPATRA	46	01971	3,783		4
4,777		GO-BETWEEN, THE	71	05627	3,783		4
4,778		FRED ASTAIRE SALUTES THE FOX MUSICALS	74	18534	3,780		6
4,779		COMPULSION	59	02728	3,776		30
4,780	S	WE ARE FAMILY		05306	3,768		8
4,781		NAKED CITY, THE	48	10213	3,748		7
4,782		BLACK WHIP, THE	56	01369	3,746		8
4,783		FAMILY FLIGHT	72	04466	3,733		2
4,784	S	MICKEY SPILLANE'S MIKE HAMMER		02459	2,728		2

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
4,785	S	THIN MAN, THE		02488	2,728		2
4,786		STRAWBERRY BLONDE, THE	41	14422	2,719		17
4,787	S	FESTIVAL INTERNACIONAL OTI DE LA CANCION		04546	2,718		24
4,788		DEATH OF ME YET, THE	71	03449	2,709		12
4,789		HANGED MAN, THE	65	06071	2,700		8
4,790		SAVAGE GUNS, THE	62	12899	2,700		8
4,791		SILVER CITY	51	13535	2,676		8
4,792		SUBMARINE COMMAND	51	14469	2,676		8
4,793		WARPATH	51	16499	2,676		8
4,794		STILETTO	69	21102	2,673		6
4,795		ONE NIGHT IN LISBON	41	10850	2,663		14
4,796		TEMPEST	59	14850	2,658		18
4,797		CALIFORNIA KID	74	17611	2,652		15
4,798		MOVE	70	18538	2,636		18
4,799	S	RICHARD DIAMOND		02477	2,621		16
4,800		DARLING	65	03302	2,616		18
4,801	S	PEOPLE'S CHOICE, THE		01880	2,611		2
4,802		FRIENDSHIPS, SECRETS AND LIES	79	22402	2,610		8
4,803		SULLIVAN'S TRAVELS	41	14506	2,604		8
4,804	S	DICK POWELL THEATRE		00548	2,601		8
4,805		JAYHAWKERS, THE	59	07486	2,598		9
4,806		BROTHERS O'TOOLE, THE	72	01868	2,597		9
4,807	S	MAGNUM P.I.		08754	2,579		7
4,808		CLEOPATRA	34	02576	2,578		6
4,809		BORN TO KILL	47	01634	2,538		17
4,810		GOODBYE FRANKLIN HIGH	78	23037	2,534		8
4,811		TEMPTATION	46	14853	2,533		8
4,812		GREAT EXPECTATIONS	74	20945	2,511		4
4,813	S	ILLEGO LA HORA		04571	2,493		4
4,814		SOMETHING WILD	61	13880	2,490		4
4,815		NEVER STEAL ANYTHING SMALL	59	10323	2,482		5
4,816		DEATH FOLLOWS A PSYCHO	73	21577	2,482		15
4,817		MAN FROM THE DINERS' CLUB, THE	63	09082	2,481		15
4,818		DAVID COPPERFIELD	70	19162	2,478		15
4,819		CROOKED HEARTS, THE	72	03032	2,465		4
4,820		DOUBLE LIFE	78	21547	2,465		4
4,821	S	SPECIAL EDITION		07583	2,454		12
4,822		ADVENTURES OF NICK CARTER, THE	72	00122	2,454		10
4,823		YOUNG SAVAGES, THE	61	17374	2,450		7
4,824		FORBIDDEN KNOWLEDGE	71	23119	2,450		6
4,825		SONG WITHOUT END	60	13960	2,430		9
4,826	S	FLATBED ANNIE & SWEETIEPIE: LADY TRUCKERS		21871	2,430		7
4,827		WHISTLER, THE		02495	2,426		11
4,828		ON THE THRESHOLD OF SPACE	56	10773	2,420		8
4,829		ST. LOUIS BLUES	58	14156	2,420		8
4,830	S	CASINO		22353	2,410		4
4,831		MURDER IN MOVIELAND	73	20251	2,409		4
4,832		SEA OF GRASS	47	13001	2,403		8
4,833		SWISS CONSPIRACY	77	22767	2,399		8
4,834		SHADOW ON THE LAND	68	22097	2,392		8
4,835		DAY OF THE LOCUST, THE	75	20421	2,390		8
4,836		QUIET AMERICAN, THE	58	11910	2,389		8

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
4,837		CHALK GARDEN, THE	64	02317	2,386		16
4,838		NAKED MAJA, THE	59	10224	2,379		10
4,839		-30-	59	15149	2,376		8
4,840		KONA COAST	68	07939	2,376		6
4,841		TWO FACES OF EVIL/RUDE AWAKENING, THE		18212	2,346		14
4,842		BRIGHAM YOUNG	40	01806	2,329		10
4,843		PHANTOM OF THE RUE MORGUE	54	11413	2,322		12
4,844		ROOTS OF EVIL		24112	2,320		8
4,845		SHAOLIN HANDLOCK		24088	2,320		8
4,846		FRIENDLY PERSUASION	75	19143	2,300		8
4,847		ICE PALACE	60	07009	2,289		16
4,848		BETTER LATE THAN NEVER	79	22401	2,288		13
4,849		CALL OF THE WILD	35	02021	2,269		5
4,850		OLD ACQUAINTANCE	43	10700	2,262		8
4,851		MOONSHINE WAR	70	21009	2,255		6
4,852		CHALLENGE, THE	70	02321	2,247		21
4,853		DOOMSDAY CHRONICLES	79	22775	2,218		8
4,854		MULLIGAN'S STEW	77	20903	2,211		18
4,855		FRANKENSTEIN CONQUERS THE WORLD	66	05082	2,207		6
4,856		LAW AND ORDER	53	08216	2,207		6
4,857		FIRE OVER AFRICA	54	04702	2,206		8
4,858		HATFUL OF RAIN, A	57	06145	2,203		4
4,859		HOT MILLIONS	68	06730	2,203		4
4,860		LIQUIDATOR, THE	66	08461	2,203		4
4,861		PREMATURE BURIAL	62	11670	2,201		9
4,862		COLOSSUS OF NEW YORK, THE	58	02672	2,201		4
4,863		MR. BILLION	77	21769	2,200		15
4,864		BORDERTOWN GUNFIGHTERS	43	01618	2,198		8
4,865		PALS OF THE PECOS	41	11147	2,198		8
4,866		SHADOWS OF TOMBSTONE	53	13289	2,198		8
4,867		CHARLIE CHAN AT THE CIRCUS	36	02364	2,192		6
4,868		SPELL, THE	77	20174	2,181		33
4,869	S	WILD BILL HICKOK		02933	2,167		2
4,870		CURSE OF THE VOODOO	65	03126	2,166		4
4,871		MR. MOTO TAKES A VACATION	39	09940	2,165		1
4,872		KONGA	61	07940	2,158		8
4,873		LION IN THE STREETS, A	79	22316	2,132		4
4,874		MARACAIBO	58	09255	2,130		7
4,875		BREAK OF HEARTS	35	01750	2,130		6
4,876		FUGITIVE KIND, THE	60	05196	2,129		11
4,877		GIRL WHO CAME GIFT-WRAPPED, THE	74	05553	2,111		7
4,878		HORROR HOUSE	70	06702	2,102		8
4,879		PARTNERS IN CRIME	73	11239	2,100		6
4,880		SLIGHTLY SCARLET	56	18452	2,086		2
4,881		LLOYDS OF LONDON	36	08541	2,077		12
4,882		PUPPET ON A CHAIN	72	17541	2,062		23
4,883		TRADER HORN	31	15672	2,062		16
4,884		CAPTAIN CAREY U.S.A.	50	02094	2,061		9
4,885	S	ANIMATED CLASSICS FOR CHILDREN		09011	2,056		46
4,886		BLOOD AND SAND	41	01471	2,053		12
4,887		BLAZE OF NOON	47	01392	2,052		6
4,888		CRAZY JOE	74	18931	2,052		6

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
4,889		PRISONER OF ZENDA, THE	37	11740	2,051		10
4,890		TREASURE ISLAND	34	15737	2,044		8
4,891	S	RIPTIDE		14834	2,038		8
4,892	S	NO TIME FOR SERGEANTS		01866	2,036		2
4,893		JUDGE AND JAKE WYLER, THE	72	07617	2,016		8
4,894		GHOSTS THAT STILL WALK	77	21283	2,015		6
4,895		IVY	47	07440	2,009		8
4,896	S	CLASSICS		00597	2,005		2
4,897		WAR ITALIAN STYLE	67	16476	1,998		6
4,898		STREET PEOPLE	76	20766	1,992		31
4,899		COUNTRY MUSIC	72	02876	1,980		8
4,900		VALENTINO	51	16196	1,979		4
4,901		BUCHANAN RIDES ALONE	58	01879	1,974		10
4,902		DARING ADVENTURER, THE	47	24210	1,974		6
4,903		HIS GIRL FRIDAY	40	06533	1,970		8
4,904		LIFE WITH FATHER	47	08411	1,970		8
4,905		HOMICIDAL	61	06632	1,966		4
4,906		SAVAGE CURSE, THE	74	07902	1,966		4
4,907		TREE GROWS IN BROOKLYN, A	74	15757	1,965		6
4,908		STEP DOWN TO TERROR	59	14258	1,954		4
4,909		KILL A DRAGON	67	07785	1,953		20
4,910		NEVER SAY GOODBYE	46	10321	1,945		4
4,911		SOLDIER IN THE RAIN	63	13838	1,945		4
4,912	S	LAS ESTRELLAS		04539	1,941		10
4,913	S	TAKE THE TEST AMERICA		05277	1,933		8
4,914		CATTLE EMPIRE	58	02269	1,932		8
4,915		BONJOUR TRISTESSE	59	01574	1,928		4
4,916		GREATEST THING THAT ALMOST HAPPENED, THE	77	21019	1,928		4
4,917		DAMN YANKEES	58	03172	1,923		17
4,918		CHARLIE CHAN IN SHANGHAI	35	02382	1,913		2
4,919		FORCE FIVE	75	18904	1,912		8
4,920		GOOD AGAINST EVIL	77	20883	1,904		10
4,921		ROOKIES, THE	71	12616	1,901		11
4,922	S	CHARMKINS, THE		14105	1,883		6
4,923		SPIRIT IS WILLING, THE	67	14074	1,876		9
4,924		CROSSPLOT	69	03053	1,870		8
4,925		HEIST, THE	76	23700	1,870		8
4,926		THUNDER ALLEY	67	15334	1,866		6
4,927		ONE FOOT IN HEAVEN	41	10817	1,864		8
4,928		SILENT NIGHT LONELY NIGHT	69	13518	1,864		8
4,929		STOP TRAIN 349	64	14288	1,837		4
4,930		HERE COME THE MARINES	52	06378	1,826		3
4,931		BENNY AND BARNEY: LAS VEGAS UNDERCOVER	76	19895	1,808		6
4,932		LIVE AGAIN, DIE AGAIN	74	08526	1,808		6
4,933		WHERE DANGER LIVES	50	16744	1,805		6
4,934		POWDERSMOKE RANGE	35	11643	1,805		4
4,935		VERDICT, THE	46	16275	1,800		6
4,936		PANIC IN YEAR ZERO	62	11168	1,793		4
4,937	S	ROOM 222		01897	1,793		30
4,938		ROMEO AND JULIET	66	12609	1,788		10
4,939		ZOMBIES OF SUGAR HILL, THE	74	23862	1,771		8
4,940		OCEANS 11	60	10652	1,771		14

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
4,941		ANGEL'S ALLEY	48	23347	1,739	3
4,942		MUSTANG COUNTRY	76	20649	1,734	12
4,943		TOPPER RETURNS	41	15602	1,724	7
4,944		SECOND CHANCE	53	13030	1,708	11
4,945	S	BOURBON STREET BEAT		00746	1,692	4
4,946		CASE OF THE BALTIMORE GIRLS, THE	73	22807	1,673	7
4,947		ESCORT WEST	59	04291	1,665	8
4,948		MRS. WIGGS OF THE CABBAGE PATCH	34	09973	1,665	4
4,949	S	LET'S GET PHYSICAL - OLIVIA NEWTON-JOHN		13535	1,656	4
4,950		GUNFIGHT IN BLACK HORSE CANYON	61	22858	1,650	11
4,951		MIDNIGHT AUTO SUPPLY	78	23041	1,640	10
4,952		SORCERERS, THE	67	13978	1,640	8
4,953		FLAREUP	70	04798	1,636	1
4,954		DIG THAT URANIUM	56	03728	1,633	4
4,955		UHC	69	10918	1,613	4
4,956		ROAD BACK, THE	6	17766	1,605	10
4,957		BLACK CAT, THE	41	01283	1,593	6
4,958	S	RAGGEDY ANN AND ANDY IN THE PUMPKIN WHO COULDN'T SMILE		13234	1,590	4
4,959		SEVENTH CROSS, THE	44	13624	1,576	16
4,960		SISTERS, THE	38	13624	1,571	9
4,961		SWEET RIDE, THE	68	14613	1,568	1
4,962		TRINITY IS MY NAME	75	19554	1,566	16
4,963	S	WINNERS		13876	1,564	6
4,964	S	SPACE KIDETTES AND YOUNG SAMSON		01635	1,560	38
4,965		WILL, G. GORDON LIDDY	82	23934	1,554	3
4,966		RAILS INTO LARAMIE	54	11977	1,542	8
4,967		RED SUNDOWN	56	12162	1,542	8
4,968		RIDE A CROOKED TRAIL	58	12343	1,542	8
4,969		RIDERS OF VENGEANCE	53	12391	1,542	8
4,970		RUSSIAN ROULETTE	75	19953	1,536	6
4,971		AIR FORCE	73	00199	1,535	6
4,972		EDGE OF DARKNESS	43	04142	1,535	6
4,973		HAIL THE CONQUERING HERO	44	06033	1,535	6
4,974		FUNERAL IN BERLIN	66	05209	1,519	5
4,975		INVISIBLE MAN RETURNS, THE	40	07288	1,503	12
4,976		HAWKMS	76	20511	1,501	4
4,977		SUN NEVER SETS, THE	35	14522	1,501	4
4,978		SAVAGES	75	17771	1,491	6
4,979		BANDIT OF ZHOBE, THE	59	00817	1,487	6
4,980		CAT CREATURE, THE	73	02253	1,487	6
4,981		DECISION AT SUNDOWN	57	03474	1,487	6
4,982		INTERMEZZO	39	07231	1,481	6
4,983		BINGO LONG TRAVELING ALL-STARS AND MOTOR KINGS, THE	76	20350	1,481	6
4,984		HELL BENT FOR LEATHER	60	06272	1,480	8
4,985		FAMILY MAN, THE	79	21986	1,478	16
4,986		FAREWELL TO ARMS, A	57	04495	1,478	18
4,987		ZITA	68	17441	1,475	7
4,988		MAN HUNT	41	09091	1,463	4
4,989		BAND OF ANGELS	47	00807	1,454	12
4,990		NIGHT PEOPLE	54	10432	1,440	14
4,991		CAT O'NINE TAILS, THE	71	19330	1,439	9
4,992	S	FM-TV		14003	1,431	30

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MVSRRANK

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RANK	T P E	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
4,993		TOO LATE BLUES	62	15561	1,430	4
4,994		JUDGEMENT AT NUREMBERG	61	07821	1,426	8
4,995		SANDCASTLES	72	12834	1,424	6
4,996		JAZZ SINGER, THE	53	07431	1,422	9
4,997		TAIL GUNNER, JOE	76	19897	1,415	13
4,998		25TH HOUR, THE	67	15888	1,411	6
4,999		CITY BENEATH THE SEA	53	02541	1,407	6
5,000		GIRL FROM MANHATTAN, THE	48	05495	1,407	6
5,001		UFO	56	16010	1,406	2
5,002		BROTHERLY LOVE	70	01861	1,404	18
5,003		MAN AND BOY	71	22667	1,404	16
5,004		BULLFIGHTER AND THE LADY, THE	50	01913	1,404	10
5,005		SCALAWAG	73	21274	1,404	8
5,006		PEOPLE NEXT DOOR, THE	70	11338	1,402	11
5,007		ESCAPE TO BURMA	55	01338	1,402	4
5,008		KENTUCKY	38	07729	1,401	4
5,009		PICK-UP ON 101	72	17751	1,401	4
5,010		ADVENTURE	46	00086	1,398	2
5,011		STOP, YOU'RE KILLING ME	53	14289	1,398	2
5,012		BEST FRIENDS	75	20345	1,377	6
5,013		YELLOW ROSE OF TEXAS	44	17257	1,363	4
5,014		ALL THE WAY HOME	63	00232	1,352	8
5,015		I WALKED WITH A ZOMBIE	43	06984	1,352	8
5,016		INNOCENT AND THE DAMNED, THE	77	22129	1,335	12
5,017		HOUSE OF STRANGERS	49	06795	1,334	20
5,018	S	SCIENCE FICTION THEATRE		02635	1,334	10
5,019	S	WONDERFUL WORLD OF MAGIC, THE		03644	1,328	4
5,020		IN FAST COMPANY	46	07101	1,324	2
5,021		BUSTER AND BILLIE	74	19362	1,322	12
5,022		TWO-LANE BLACKTOP	71	15999	1,320	6
5,023		DEATH TAKES A HOLIDAY	70	03460	1,311	9
5,024		PRIVATE LIFE OF SHERLOCK HOLMES, THE	70	20171	1,308	6
5,025		COCKLESHELL HEROES	56	02615	1,304	2
5,026	S	DUDLEY DORTCH		01554	1,296	14
5,027		YOU CAN'T RUN AWAY FROM IT	56	17299	1,293	8
5,028		SAXON CHARM, THE	48	12912	1,271	7
5,029		TARGET UNKNOWN	51	14756	1,268	4
5,030		PEOPLE AGAINST O'HARA, THE	52	11335	1,268	8
5,031		QUARANTINED		23714	1,265	6
5,032		LAST REUNION, THE	78	21441	1,264	15
5,033		IN SEARCH OF GREGORY	70	07131	1,262	4
5,034		LOOKING GLASS WAR, THE	70	17712	1,246	14
5,035		36 HOURS	65	15156	1,246	8
5,036		CHINA GATE	57	02470	1,238	8
5,037		CRY VENGEANCE	54	03095	1,238	8
5,038		IT HAD TO BE YOU	47	07368	1,238	8
5,039		LOVES OF CARMEN, THE	48	08791	1,238	8
5,040		OUR WIFE	41	11007	1,238	8
5,041		THEY MET IN BOMBAY	41	15082	1,238	8
5,042		WHAT A WOMAN	43	16677	1,238	8
5,043		DISEMBODIED, THE	57	03751	1,238	2
5,044		FATAL NEEDLES, FATAL FIST	77	24162	1,233	4

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
045		LADY WANTS MINK, THE	52	08062	1,232		8
046		CORN IS GREEN, THE	45	02814	1,229		7
047		OUT OF THE PAST	47	11017	1,228		8
048		NIGHT STAR GODDESS OF ELECTRA	65	10444	1,219		4
049		WAY AHEAD, THE	44	16525	1,219		4
050		MONSTER ON THE CAMPUS	58	09798	1,211		4
051		4-D MAN	59	05021	1,206		4
052		WHISPERING SMITH	48	16784	1,206		4
053		IT HAPPENS EVERY THURSDAY	53	07386	1,197		4
054		RIDING HIGH	50	12401	1,188		9
055	S	SPIDERMAN ON THE MOVE		05258	1,187		2
056		I'LL BE SEEING YOU	45	07039	1,186		10
057		LOVE HAS MANY FACES	65	08724	1,186		8
058		VANISHING POINT	71	18541	1,185		18
059		BACK STREET	41	00733	1,181		12
060		FIGHTER ATTACK	54	04621	1,174		7
061		SUN ALSO RISES, THE	57	14520	1,172		14
062		KIDNAPPED	38	07781	1,167		7
063		WHO KILLED THE MYSTERIOUS MR. FOSTER?	70	16849	1,166		10
064		ROUGHSHOD	49	12655	1,166		2
065		BOWERY BOMBSHELL	46	01675	1,159		2
066		SMUGGLERS COVE	48	13780	1,159		7
067		MANHUNT IN THE JUNGLE	58	09229	1,153		8
068		BAND WAGON, THE	53	00611	1,148		8
069		GABY	56	05246	1,148		8
070		GORGEOUS HUSSY, THE	36	05763	1,148		8
071		SHOW BOAT	51	13464	1,148		8
072		PLACE IN THE SUN, A	51	11523	1,145		8
073		COUCH, THE	62	02838	1,144		10
074		PHONE CALL FROM A STRANGER	52	11438	1,144		2
075		BLONDIE'S ANNIVERSARY	48	01457	1,130		6
076		BLONDIE'S BIG DEAL	49	01458	1,130		6
077		ASSIGNMENT TO KILL	69	00634	1,124		12
078		MODESTY BLAISE	66	09746	1,103		2
079		BREAKTHROUGH	50	01765	1,103		2
080		SCARED STRAIGHT: ANOTHER STORY	84	22969	1,101		14
081		GUNS OF DIABLO	64	19927	1,100		12
082		MAN WITH THE X-RAY EYES	63	17221	1,085		12
083		TO SIR WITH LOVE	67	15499	1,085		6
084		TASK FORCE	49	14803	1,072		4
085		GIRL IN THE EMPTY GRAVE, THE	77	20963	1,054		7
086		EVERY DAY'S A HOLIDAY	37	04318	1,047		6
087		GREAT AMERICAN TRAGEDY, A	72	05802	1,025		6
088		FOR LOVE OR MONEY	63	04919	1,006		4
089		EAGLE AND THE HAWK	33	04086	1,006		4
090		IT CONQUERED THE WORLD	56	07363	1,006		4
091		MURDER, INC.	60	10024	1,001		8
092		TERROR IN THE SKY	71	14911	999		4
093		WHERE HAVE ALL THE PEOPLE GONE?	74	17829	999		4
094		SO BIG	53	13806	996		7
095		PERILOUS JOURNEY, A	52	11364	989		6
096		ROOM SERVICE	38	12622	980		3

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RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
097		ROSE TATTOO, THE	56	12640	972		17
098		DEAD OF NIGHT	45	03387	972		8
099		13 STYLES STRIKE, THE	70	25223	972		2
100		MIRACLE, THE	48	19986	972		2
101		CRISS CROSS	48	03027	969		4
102		RACING TIDE, THE	52	11957	969		4
103		TAKE ONE FALSE STEP	44	14690	969		4
104		UNCERTAIN GLORY	44	16021	962		12
105		STALLION ROAD	47	14190	962		6
106		LARCENY, INC.	42	08092	957		4
107		3 000 MILE CHASE, THE	77	20929	948		10
108		MANITOU, THE	78	21761	948		8
109		SAVAGE PAMPAS	67	12905	948		6
110	S	PEYTON PLACE		02141	948		2
111		COME BLOW YOUR HORN	63	02586	942		14
112		MIDNIGHT MADONNA	37	09571	935		2
113		JOHNNY GUITAR	53	07565	932		2
114	S	MR. MOON'S MAGIC CIRCUS		11196	920		40
115		ACT ONE	63	00063	918		8
116		ROBBERY	67	12524	918		8
117		TOWN WITHOUT PITY	61	15662	907		8
118		GENTLEMEN MARRY BRUNETTES	55	05376	907		2
119	S	SPORT GOOFY		14417	907		2
120		INVISIBLE MAN, THE	33	07287	895		4
121		LAST VALLEY, THE	71	08180	875		18
122		DEATH SENTENCE	74	17631	874		2
123		VOYAGE OF THE DAMNED	76	20816	873		4
124		PORTRAIT OF A DEAD GIRL	69	09418	871		9
125		GET CARTER	71	21008	870		6
126		DESTINY OF A WOMAN	71	22914	855		4
127		LIFE IN THE PINK	77	20957	855		4
128		BLACK PATCH	57	01344	854		6
129		CUTTING LOOSE	76	19300	854		6
130		STORY OF DAVID, THE	80	23035	849		10
131	S	DIAL 999		08549	848		2
132		L-SHAPE ROOM, THE	63	08509	834		4
133	S	JUNGLE JIM		08602	826		2
134		RED PONY, THE	49	12142	818		6
135		LAST STAGECOACH WEST	57	08169	811		2
136		RISE AND FALL OF LEGS DIAMOND, THE	60	12456	811		2
137		NIGHT AND DAY	46	10367	807		2
138		TIME, THE PLACE AND THE GIRL, THE	46	15448	806		9
139		ATTACK OF THE PUPPET PEOPLE	58	00676	806		4
140		LAST OUTPOST, THE	58	08155	806		4
141		LOOKING UP	77	23694	803		7
142		SUMMER WISHES, WINTER DREAMS	73	19853	798		19
143		YOUNG MAN WITH A HORN	50	17360	797		3
144		HONEY POT, THE	67	06538	796		12
145		ON AN ISLAND WITH YOU	48	10748	796		12
146		EASY TO WED	46	04131	796		8
147		FIESTA	47	04605	796		8
148		STAGECOACH	39	14174	796		8

T Y P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
	149	THRILL OF A ROMANCE	45	15326	796	8
	150	ALL TRAILS LEAD TO LAS VEGAS	75	22904	795	7
	151	BLOOD & GUNS	79	23701	792	8
	152	CRAZE	74	20410	788	8
	153	X...THE UNKNOWN	57	17222	788	14
	154	WILD WOMEN	70	16956	783	6
	155	PEACE IS OUR PROFESSION	71	17750	771	10
	156	JOURNEY FROM DARKNESS	75	18905	768	18
	157	TALK OF THE TOWN	42	14709	762	10
	158	POWDER RIVER	53	11640	751	8
	159	GOING MY WAY	44	05662	746	4
	160	PETE KELLY'S BLUES	55	11382	746	2
	161	THEODORA GOES WILD	36	15025	740	15
	162	GOING HOME	71	05661	734	8
	163	BECAUSE THEY'RE YOUNG	60	00873	734	8
	164	DON'T KNOCK THE TWIST	62	03857	724	8
	165	LADIES OF CRIME	71	22924	724	10
	166	COUNTERFEIT GREEN, THE	71	22911	708	4
	167	GIANT GILA MONSTER, THE	59	05445	705	8
	168	FEMALE ON THE BEACH	55	04583	694	2
	169	CHICAGO CONFIDENTIAL	57	02442	689	2
	170	MR. MUSIC	50	09945	689	6
	171	DEVIL'S MOUNTAIN	76	21282	685	6
	172	HERO'S ISLAND	62	06415	684	3
	173	PURSUIT	72	11849	677	1
	174	BLOOD AND BLACK LACE	65	01467	662	1
	175	JINX MONEY	48	07527	658	14
	176	NEWS HOUNDS	47	10350	653	8
	177	IT'S GOOD TO BE ALIVE	74	17893	638	10
	178	MINNIE AND MOSKOWITZ	72	19375	634	4
	179	ROMANCE OF A HORSE THIEF	71	18446	628	4
	180	BATTLE CIRCUS	53	00884	624	42
	181	S CONNECTIONS	54	09418	624	4
	182	WITNESS TO MURDER	71	17049	611	1
	183	GETTING AWAY FROM IT ALL	51	05398	609	1
	184	CRAZY OVER HORSES	52	02961	609	1
	185	FLEUDIN' FOOLS	52	04594	605	10
	186	ELEANOR AND FRANKLIN: THE WHITE HOUSE YEARS	77	19933	605	11
	187	DR. COOK'S GARDEN	70	03941	605	6
	188	SOUTH OF SUEZ	46	14006	591	10
	189	DOUBLE IMAGE	70	22917	591	9
	190	CLIFF THE	70	22909	591	6
	191	TROUBLE COMES TO TOWN	72	15812	587	8
	192	S BILL COSBY SHOW, THE	73	01682	583	2
	193	MARCO	73	19764	578	4
	194	PANIC IN THE STREETS	50	11167	574	4
	195	IS EVERYBODY HAPPY BUT ME?	79	22781	564	12
	196	S KENNY EVERETT VIDEO SHOW	72	09890	559	2
	197	BAD COMPANY	72	19467	557	8
	198	GUNS OF DARKNESS	62	05994	557	4
	199	SERENADE	56	13158	555	2
	200	DR. GOLDFOOT AND THE GIRL BOMBS	66	03946		

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T Y P E	RANK	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
	201	S SUSPENSE THEATRE		00800	550	1
	202	PROUD AND DAMNED	72	11799	549	12
	203	COCOANUTS	29	02617	543	3
	204	HELP ON MY TERMS	74	22922	530	4
	205	MANDRAKE	79	21823	530	4
	206	LOVIN' MOLLY	74	19877	530	7
	207	BOY TEN FEET TALL, A	65	01697	528	4
	208	MR. 880	50	09922	528	4
	209	YOU'RE A BIG BOY NOW	67	17395	522	15
	210	SOMEBODY KILLED HER HUSBAND	78	22275	501	8
	211	COUNT THREE AND PRAY	55	02848	500	2
	212	FILE OF THE GOLDEN GOOSE, THE	69	20165	497	4
	213	BLOCKHEADS	38	01423	490	8
	214	BED SITTING ROOM, THE	69	00979	480	2
	215	FAMILY HONEYMOON	48	04467	476	4
	216	JUAREZ	39	07614	458	8
	217	QUICK GUN, THE	64	11904	458	8
	218	YOU ONLY LIVE ONCE	37	17308	458	4
	219	MR. KINGSTREET'S WAR	71	09934	450	14
	220	SIDNEY SHORR	81	23832	443	7
	221	BELLS OF CORONADO	50	01043	438	2
	222	CARDINAL, THE	63	02139	432	1
	223	LAS VEGAS LADY	76	21003	430	8
	224	HARRAD EXPERIMENT, THE	73	17505	428	6
	225	MY FAVORITE SPY	51	10108	428	6
	226	HOME BEFORE DARK	58	08615	422	6
	227	NIGHT FIGHTERS, THE	60	10385	422	4
	228	WRATH OF GOD, THE	72	19869	418	10
	229	PONY EXPRESS RIDER	76	21277	417	6
	230	CONQUEST	37	02770	415	4
	231	FULL OF LIFE	57	05204	415	4
	232	GENE KRUPA STORY, THE	60	05343	415	4
	233	SHERLOCK HOLMES AND THE WOMAN IN GREEN	45	17084	414	6
	234	SHERLOCK HOLMES IN HOUND OF THE BASKERVILLES, THE	39	19732	414	6
	235	BRAIN, THE	69	20869	414	2
	236	HANDS OF THE RIPPER	72	19292	413	8
	237	BATTLE OF THE VILLA FIORITA, THE	65	00142	390	8
	238	FIGHTING VIGILANTES	47	04667	390	8
	239	GUNMEN OF ABILENE	49	05981	390	8
	240	HEART OF THE ROCKIES	51	06226	390	8
	241	SAN ANTONIO AMBUSH	49	12816	390	8
	242	ACROSS THE BRIDGE	58	00052	390	4
	243	ONE OF MY WIVES IS MISSING	76	19296	387	21
	244	CURSE OF THE MAYAN TEMPLE	77	21281	387	7
	245	MYSTERIES FROM BEYOND THE TRIANGLE	77	21289	387	2
	246	MORNING AFTER, THE	74	09852	385	2
	247	ON BORROWED TIME	39	10751	385	2
	248	DRAGONJYCK	46	03986	374	2
	249	BIRDS DO IT	66	01267	371	2
	250	TARGET EARTH	55	14751	370	2
	251	NIGHTMARE IN THE SUN	65	10482	366	7
	252	NORTH WEST MOUNTED POLICE	40	10584	365	3

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
253		OF SHARKS AND MEN	7	21932	360		8
254		QUEST FOR PHOENICIAN GOLD	7	21930	360		8
255		LOCK, STOCK AND BARREL	70	08545	369		8
256		WALKABOUT	71	18542	369		8
257	S	ONCE AN EAGLE		07462	362	1	2
258		PRETTY BOY FLOYD	74	11682	362		1
259		SHAKE HANDS WITH THE DEVIL	59	13298	343		1
260		EDDY DUCHIN STORY, THE	58	04141	343		1
261		TAMING OF THE SHREW, THE	67	14726	343		1
262		STRANGE POSSESSION OF MRS. OLIVER, THE	77	20181	342		1
263		WILD RACERS	68	16940	336	1	8
264		IT'S YOUR MOVE	68	07430	336		1
265		BUSY BODY, THE	67	01943	330		1
266		HURRICANE	74	17686	329		1
267		KILLER BEES	74	07800	329		1
268		GOING STEADY	58	05664	326		1
269		LET'S ROCK!	58	08360	326		1
270		YOUNG GRADUATES, THE	71	20079	326		1
271		LATITUDE ZERO	74	23568	323		1
272		STAR ODYSSEY	78	23572	323		1
273		THREE SISTERS	74	20847	323		1
274		OUT OF SEASON	75	20682	322		1
275	S	THRILL SEEKERS		01494	310		1
276		EXPLORING THE UNKNOWN	77	22585	304	17	9
277		AMELIA EARHART	76	19582	299		1
278		CONFESSIONS OF A TOP CRIME BUSTER	71	22910	296	10	3
279		TWILIGHT PEOPLE	75	19029	296		1
280		BREATH OF SCANDAL, A	60	01766	286		1
281		SHERLOCK HOLMES AND THE SECRET WEAPON	42	13379	279		1
282		HEAVEN CAN WAIT	43	06242	277		1
283		REVOLT OF MAMIE STOVER, THE	56	12311	277		1
284		KEEPER OF THE FLAME	43	07721	267		1
285		DARK VICTORY	39	03298	267		1
286		LAST MUSKETEER, THE	51	08138	267		1
287		WAYS OF KUNG FU, THE	78	24157	261		1
288		MRS. MINIVER	42	09968	257		1
289		WHITE CLIFFS OF DOVER, THE	44	16803	257		1
290		ASTRO ZOMBIES, THE	67	00638	255		1
291		BAT PEOPLE, THE	74	18900	255		1
292		YOUNG REBEL	70	17371	255		1
293		MISSILE TO THE MOON	59	09682	251		1
294		SAILOR WHO FELL FROM GRACE WITH THE SEA, THE	76	20725	249		1
295		SKYWAY TO DEATH	74	13690	243		1
296		YOUNG TOM EDISON	40	17379	243		1
297		MALIBU HIGH	79	23040	242		1
298		FAILING OF RAYMOND, THE	71	04422	240		1
299		RUNAWAY	73	12693	240		1
300		GARMENT JUNGLE, THE	57	05312	237		1
301		DESERT SANDS	55	03545	224		1
302		EXPLOSIVE GENERATION, THE	61	04370	224		1
303		HAPPY THIEVES, THE	62	06095	224		1
304		PRESSURE POINT	62	11678	224		1

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
305		BIG ROSE	74	17464	218		10
306		PORTRAIT OF JENNIE	48	11624	202		8
307		ONE DEADLY OWNER	74	17743	201		8
308		HITCHED	71	06551	201		8
309		IS PARIS BURNING?	66	07322	199		8
310		HOUSE ON 92ND STREET, THE	45	06808	198		14
311		BLOWING WILD	53	23050	193		1
312		HATFIELDS AND THE MCCOYS, THE	75	18946	193		1
313		LINDA	73	08445	193		1
314		WHAT'S THE MATTER WITH HELEN?	71	17828	193		1
315		WORDS AND MUSIC	48	17164	193		1
316		GREEN GRASS OF WYOMING	48	05888	187		1
317		1001 ARABIAN NIGHTS	60	10863	186		1
318		ALL THE YOUNG MEN	60	00293	186		1
319		B.S. I LOVE YOU	71	18535	186		1
320		CHRISTMAS KID, THE	67	02497	186		1
321		CAPTIVE	80	23567	168		1
322		NIGHT OF THE IGUANA	64	10425	158		1
323		BLOOD BATH	74	25554	143		1
324		EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS, THE	72	19012	123		1
325		CHALLENGE OF DEATH	77	24166	125		1
326		COUNTDOWN	67	19985	125		1
327		DRACULA'S DAUGHTER	36	03975	120		1
328		FIVE GATES TO HELL	59	04747	116		1
329		NICKEL RIDE, THE	78	20662	90		1
330		NUNZIO	75	21735	85		1
331		MAN WHO COULD CHEAT DEATH	59	09162	81		1
332		DADDY LONG LEGS	55	03151	81		1
333		ARIZONA RAIDERS	65	00556	70		1
334		JUNGLE BOOK	42	18479	68		1
335		ANGEL ON MY SHOULDER	46	00417	68		1
336		OUTLAW, THE	46	11033	68		1
337		BAD BASCOMB	46	00747	51		1
338		ATOMIC CITY	52	00660	38		1
339		COLOR ME DEAD	68	02658	38		1
340		CRIMSON CULT, THE	68	03021	38		1
341		DAYTON'S DEVILS	68	03367	38		1
342		IDIOT'S DELIGHT	39	25939	38		1
343		STREETS OF HONG KONG	79	21770	38		1
344		VULTURE, THE	67	16392	38		1
345	S	BLCKBUSTERS		09988	0		4
346	S	CAN'T READ, CAN'T WRITE		05062	0		2
347		SUNSHINE BOYS, THE	75	18843	0		2
348		SUDDEN TERROR	71	19971	0		1
349		FRIENDLY FIRE	78	21525	0		1
350	S	ROCK TV		05448	0		1
351		SMALL TOWN IN TEXAS, A	76	20751	0		1
352		ALL THE KING'S MEN	49	00290	0		1
353		NIGHTMARE IN PENDRAGON'S CASTLE	78	22242	0		1
354		JUSTINE	69	07687	0		1
355		TOWN LIKE ALICE, A - A LOVE STORY	80	25124	0		1
356	S	VERANO AZUL		04664	0		1

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
357	S	CALL IT MACARONI		02268	0	14
358		LOVE HATE LOVE	70	08725	0	14
359		PERMISSION TO KILL	75	19943	0	14
360		SWORD OF LANCELOT	63	14652	0	14
361		THEY MADE ME A CRIMINAL	39	15076	0	14
362		COUNTLESS DRACULA	72	08537	0	13
363		AND GOD CREATED WOMAN	57	00582	0	12
364		LOLLY-MADONNA XXX	73	20584	0	12
365		PATTERNS	56	11286	0	12
366	S	POPY Y SUS COSAS		04285	0	12
367		RED FLAG: THE ULTIMATE GAME	81	23877	0	12
368		SAVAGE S, THE	79	23422	0	12
369		WOMAN OF STRAW, A	64	17100	0	12
370		YOUNGBLOOD HAWKE	64	17384	0	12
371		CUSTER OF THE WEST	68	03134	0	11
372		GOOD EARTH, THE	37	05728	0	11
373		NIGHT OF THE FOLLOWING DAY	69	10420	0	11
374		PRIZE, THE	63	11768	0	11
375		ALFRED THE GREAT	69	17590	0	10
376		BAIT, THE	72	00783	0	10
377		CRIME MUTINY, THE	54	01981	0	10
378		DANGEROUS CROSSING	63	03231	0	10
379		DIE, DIE, MY DARLING	68	03723	0	10
380		FIREHOUSE	73	04716	0	10
381		GIRL NAMED TAMIKO, A	63	05530	0	10
382		HALF A SIXPENCE	68	06038	0	10
383		JOLSON STORY, THE	48	07582	0	10
384		MY GEISHA	62	10118	0	10
385		NIGHT CRIES	78	21269	0	10
386	S	POPE'S MESSAGE		04594	0	10
387	S	PSYCH-OUT	68	11815	0	10
388		STRANGERS IN LOVE	32	14403	0	10
389		TERRACES	77	20925	0	10
390	S	VISITANDO A LAS ESTRILLAS		04668	0	10
391		YOU CAN'T GET AWAY WITH MURDER	39	17296	0	10
392		300 SPARTANS, THE	62	15261	0	9
393		AMERICAN WEREWOLF IN LONDON, AN	81	24948	0	9
394		BIG RASCAL, THE	78	24159	0	9
395		COACH OF THE YEAR, THE	80	23801	0	9
396		DEADLY GAME	77	21038	0	9
397		FROM THE TERRACE	60	05158	0	9
398		GREAT ZIEGFELD, THE	36	05873	0	9
399		JOURNEY TO THE CENTER OF THE EARTH	59	07601	0	9
400		MIRAGE	65	09657	0	9
401		49TH PARALLEL	42	05012	0	9
402		7TH DAWN, THE	64	13235	0	9
403		AFTER THE THIN MAN	36	00173	0	9
404		ALL MINE TO GIVE	56	00277	0	9
405		AMAZING ADVENTURES OF JOE 90, THE		18101	0	9
406		ARISE MY LOVE	40	00541	0	9
407		BAR AND THE BEAUTIFUL, THE	53	00746	0	9
408		BARQUERO	70	23071	0	9

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER HRS
409		BIG FOOT - MAN OR BEAST?	75	20293	0	8
410		BOY WHO DRANK TOO MUCH, THE	79	22292	0	8
411		BRAVE ONE, THE	76	01742	0	8
412		BRUCE AND DRAGON FIST	76	23754	0	8
413		CASANOVA '70	65	02208	0	8
414		CONSTANTINE AND THE CROSS	60	18456	0	8
415		DARK STAR, THE	71	23192	0	8
416		DATE WITH JUDY, A	48	03306	0	8
417		DEAR DEAD DELILAH	72	18395	0	8
418		DESPERATE MISSION	71	03577	0	8
419		DO YOU TAKE THIS STRANGER?	70	03786	0	8
420		DONDI	61	03839	0	8
421		DUEL OF THE IRON FIST	79	23416	0	8
422		EARL OF CHICAGO, THE	40	04092	0	8
423		EASY TARGETS	74	22916	0	8
424		EYE WITNESS	50	04385	0	8
425		FIREBALL 500	66	04707	0	8
426		FLAMING FEATHER	52	04786	0	8
427		FOOTSTEPS ON THE MOON	67	18982	0	8
428		GENERAL DIED AT DAWN, THE	36	05345	0	8
429		GENERATION	69	05346	0	8
430		GOODBYE MY FANCY	61	05753	0	8
431		GREATEST GIFT, THE	74	17679	0	8
432		HORROW RISES FROM THE TOMB	70	17682	0	8
433		I DIED A THOUSAND TIMES	55	06918	0	8
434		I DREAM TOO MUCH	35	06922	0	8
435		IVANHOE	32	24121	0	8
436		J.C.	71	21122	0	8
437		JESSICA	62	07510	0	8
438		JOURNEY INTO MIDNIGHT	68	07595	0	8
439		JOURNEY TO SHILOH	68	07599	0	8
440		JUDGE DEE IN THE MONASTERY MURDERS	74	18416	0	8
441		KILLER ARMY		25044	0	8
442		KING OF THE MOUNTAIN	81	24951	0	8
443		KUNG FU KILLERS		18174	0	8
444		LADY GAMBLER, THE	49	08016	0	8
445		LAST BLITZKRIEG, THE	59	08105	0	8
446		LIBERATION OF L.B. JONES, THE	70	08378	0	8
447		LOVELY WAY TO DIE, A	68	08778	0	8
448		MAN INSIDE, THE	76	19776	0	8
449		MCCUIRE, GO HOME!	68	09421	0	8
450		OMEGA MAN, THE	71	10743	0	8
451		OSCAR, THE	66	10964	0	8
452		PLAY IT AS IT LAYS	72	11545	0	8
453		PORTRAIT OF A MOBSTER	61	11621	0	8
454		POWDER RIVER RUSTLERS	49	11641	0	8
455		PUFFSTUFF	70	11830	0	8
456		PUSHING UP DAISIES	71	11855	0	8
457		RENEGADES OF SONORA	48	12217	0	8
458		RETURN OF FIST OF FURY	79	23766	0	8
459		RIO RITA	42	12446	0	8
460		RIOT ON SUNSET STRIP	67	12450	0	8

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
5461		ROMANOFF AND JULIET	61	12603	0	8	
5462		SAMURAI	79	22058	0	8	
5463		SECRETS OF THREE HUNGRY WIVES	78	21578	0	8	
5464		SEE HOW THEY RUN	65	13129	0	8	
5465		SEVERED ARM, A	73	13246	0	8	
5466		SHADOW OF THE HAWK	76	20736	0	8	
5467		SKIM MONEY	75	22936	0	8	
5468		SWAN SONG	79	22056	0	8	
5469		THADDEUS ROSE AND EDDIE	78	21397	0	8	
5470		THIN MAN, THE	34	15111	0	8	
5471		THOSE FANTASTIC FLYING FOOLS	67	15208	0	8	
5472		TRAVIS LOGAN, D.A.	70	15731	0	8	
5473	S	ULTRA MAN		03936	0	8	
5474		VALLEY OF MYSTERY	67	16204	0	8	
5475		VIOLENT PROFESSIONALS, THE	75	21938	0	8	
5476		WHEN MICHAEL CALLS	71	16724	0	8	
5477		WHEN THE LEGENDS DIE	72	19481	0	8	
5478		WHOLE WORLD IS WATCHING, THE	69	16857	0	8	
5479		WITH THIS RING	78	21409	0	8	
5480		WOMEN, THE	39	17129	0	8	
5481		YOU CAN'T STEAL LOVE	75	20592	0	7	
5482		BRIBE, THE	49	01773	0	7	
5483		DEADLY STRIKE		18144	0	7	
5484		DEVIL AND DANIEL WEBSTER, THE	41	03611	0	7	
5485		END OF THE WORLD	77	22839	0	7	
5486		FORTY-EIGHT HOUR MILE, THE	70	05001	0	7	
5487		GIT!	65	05579	0	7	
5488		HUDSON'S BAY	41	06846	0	7	
5489		INFERNO	53	07182	0	7	
5490		JOAN OF ARC	48	07532	0	7	
5491		LION AND THE HORSE, THE	52	08450	0	7	
5492		MURDER	30	18476	0	7	
5493		PEEPERS	75	20693	0	7	
5494		RELENTLESS	77	20961	0	7	
5495		SATAN'S SCHOOL FOR GIRLS	73	12880	0	7	
5496		SIEGE AT RED RIVER, THE	54	13488	0	7	
5497		STELLA	50	14255	0	7	
5498		SWAMP WATER	41	14596	0	7	
5499		TERRITORIAL MEN	76	22938	0	7	
5500		UNDER CAPRICORN	49	16034	0	7	
5501		10,000 BEDROOMS	57	14870	0	6	
5502		AFRICA TEXAS STYLE	67	00162	0	6	
5503	S	BENJI, ZAX AND THE ALIEN PRINCE		14403	0	6	
5504		BETRAYAL	74	17621	0	6	
5505		BIG CARNIVAL, THE	51	01151	0	6	
5506		BLACKMAIL	29	18471	0	6	
5507		BLOOD ON THE MOON	48	01485	0	6	
5508		BORROWERS, THE	73	19881	0	6	
5509		BOY FROM OKLAHOMA, THE	54	01691	0	6	
5510		BRIDE OF VENGEANCE	49	01786	0	6	
5511		BRUSHFIRE	62	01871	0	6	
5512		CAPER, THE	72	06259	0	6	

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RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS YR	BIB CODE	VIEWING HOURS	QUARTER	HRS
5513		CHARLIE BOY/THE THIRTEENTH REUNION		18141	0	6	
5514		CLAUDIA	43	02569	0	6	
5515		COLD NIGHT'S DEATH, A	72	02639	0	6	
5516		COME FILL THE CUP	51	02689	0	6	
5517		COME SPY WITH ME	67	02704	0	6	
5518		COUNTDOWN TO DISASTER		18146	0	6	
5519		CRAWLSPACE	71	02955	0	6	
5520		CRY FOR HELP, A	75	18947	0	6	
5521		DALLAS	50	03162	0	6	
5522		DEADLY DREAM, THE	71	03410	0	6	
5523		DESPERATE ONES, THE	68	03579	0	6	
5524		DEVIL'S DAUGHTER, THE	72	03658	0	6	
5525		DILLINGER	45	03727	0	6	
5526		ENDLESS NIGHT	72	22270	0	6	
5527		ETERNALLY YOURS	39	04301	0	6	
5528		EXCUSE MY DUST	51	04350	0	6	
5529		FAMILY SECRETS	84	25591	0	6	
5530		FEAR AND SEXY	60	04515	0	6	
5531		FEAR IN THE NIGHT	73	19727	0	6	
5532		FEAR STRIKES OUT	57	04562	0	6	
5533		FOREVER YOUNG, FOREVER FREE	76	20471	0	6	
5534		GRAD NIGHT	80	23038	0	6	
5535		HILLS OF HOME	48	06518	0	6	
5536		HITCHHIKE!	74	06553	0	6	
5537		HORRIBLE DR. HICCOCK, THE	64	06895	0	6	
5538		IF WINTER COMES	48	07033	0	6	
5539		IN BROAD DAYLIGHT	71	07096	0	6	
5540		INDIANAPOLIS SPEEDWAY	39	07178	0	6	
5541		KILLER THAT STALKED NEW YORK, THE	50	07808	0	6	
5542		KILLER WITH TWO FACES	74	18417	0	6	
5543		KISSIN' COUSINS	64	07917	0	6	
5544		LAST ANGRY MAN, THE	74	17521	0	6	
5545		LEGEND OF VALENTINO, THE	75	19302	0	6	
5546		LETTERS FROM THREE LOVERS	73	08372	0	6	
5547		LOST HORIZON	73	19324	0	6	
5548		MAGIC BOX, THE	54	08928	0	6	
5549		MAN CALLED PETER, A	55	09042	0	6	
5550		MAN IN THE GRAY FLANNEL SUIT, THE	56	09110	0	6	
5551		MAN WHO FINALLY DIED	62	09171	0	6	
5552	S	NAME OF THE GAME		00488	0	6	
5553		NASCAR AUTO RACING		14738	0	6	
5554		NIGHT OF TERROR	72	10415	0	6	
5555		NORLISS TAPES, THE	73	10571	0	6	
5556		OLIVER TWIST	48	10738	0	6	
5557		PHANTOM OF HOLLYWOOD, THE	74	11404	0	6	
5558		PHEFFT!	54	11433	0	6	
5559		PIGEON, THE	69	11466	0	6	
5560		PSYCHE, '59	64	11809	0	6	
5561		RANGERS, THE	74	18573	0	6	
5562		REWARD	80	22749	0	6	
5563		RUNAWAY DAUGHTERS	56	12697	0	6	
5564		SATAN'S TRIANGLE	75	18412	0	6	

RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
565		SATURDAY NIGHT AND SUNDAY MORNING	60	12882	0		6
566		SATURDAY'S CHILDREN	40	12886	0		6
567		SCOTT FREE	76	18671	0		6
568		SECRET AGENT, THE	36	18474	0		6
569		SECRET HEART, THE	46	13062	0		6
570		SERGEANT DEADHEAD	65	13164	0		6
571		SEVEN WOMEN	68	13225	0		6
572		SHOWJOHN ANGEL, THE	38	13448	0		6
573		SINS OF RACHEL CADE, THE	61	13612	0		6
574		SLIGHTLY DANGEROUS	43	13726	0		6
575		STORY OF ESTHER COSTELLO, THE	57	14317	0		6
576	S	SULTANS OF SOUL, THE	59	15347	0		6
577		THUNDER IN THE SUN	65	15531	0		6
578		TOMB OF LIGEIA	38	15560	0		6
579		TOO HOT TO HANDLE	50	16124	0		6
580		UNION STATION	74	16154	0		6
581		UNION FATHER	55	16268	0		6
582		VENGEANCE VOW	55	16338	0		6
583		VIRGIN QUEEN, THE	60	16414	0		6
584		WAKE ME WHEN IT'S OVER	54	16439	0		6
585		WALKING MY BABY BACK HOME	62	16474	0		6
586		WAR HUNT	70	16587	0		6
587		WEEKEND OF TERROR	58	16930	0		6
588		WILD IS THE WIND	40	17403	0		6
589		YOU'RE NOT SO TOUGH	59	17369	0		6
590		YOUNG PHILADELPHIANS, THE	72	17389	0		6
591		YOUR MONEY OR YOUR WIFE	73	20257	0		5
592		BLOOD FEUD	37	18486	0		5
593		BULLDOG DRUMMOND COMES BACK	33	04032	0		5
594		DUCK SOUP	60	04297	0		5
595		ESTHER AND THE KING	76	19643	0		5
596		F. SCOTT FITZGERALD IN HOLLYWOOD	69	07705	0		5
597		KASHMIRI RUN	69	08436	0		5
598	S	LAUREL & HARDY LAUGHTOONS	69	09355	0		5
599		MASK OF SHEBA, THE	44	09461	0		5
600	S	MCCLOUD	75	18921	0		5
601		MEET THE PEOPLE	59	13992	0		5
602		RUNAWAYS, THE	48	00044	0		4
603		SOUND AND THE FURY, THE	69	07893	0		4
604		ACCUSED, THE	51	00198	0		4
605		AGAINST ALL ODDS	56	00373	0		4
606		AIR CADET	35	00458	0		4
607		ANASTASIA	69	00525	0		4
608		ANNIE OAKLEY	57	14078	0		4
609		ARABELLA	76	21278	0		4
610	S	ASSASSINS AMONG US	38	01144	0		4
611		BAIL OUT AT 43,000	48	01159	0		4
612		BAKER'S HAWK	77	20996	0		4
613		BIG BROADCAST OF 1938, THE	70	18917	0		4
614		BIG CLOCK, THE					
615		BLACK MARKET BABY					
616		BLOOD MANIA					

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RANK	T Y P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
5617		BOOM	68	01582	0		4
5618		BOOM TOWN	40	01583	0		4
5619		BRIGAND OF KANDAHAR, THE	66	01805	0		4
5620		CAPE FEAR	62	02080	0		4
5621		CASTILIAN, THE	63	02237	0		4
5622		CEREMONY, THE	64	02306	0		4
5623		COBRA, THE	68	02607	0		4
5624		CORNERED	45	02816	0		4
5625	S	DARK SECRET OF HARVEST HOME, THE		08437	0		4
5626		DEAR RUTH	47	03428	0		4
5627		DESERT FURY	47	03530	0		4
5628		DEVIL'S CANYON	53	03653	0		4
5629		DIE SCREAMING, MARIANNE	73	03725	0		4
5630		DOUBLE DYNAMITE	51	03894	0		4
5631		EL GRECO	66	04169	0		4
5632	S	EPEDEMIC		13649	0		4
5633		FAMILY CLASSICS THEATER		00948	0		4
5634		FATHER TAKES A WIFE	41	04545	0		4
5635		FEARLESS FRANK	69	04564	0		4
5636		FLESH AND FANTASY	43	04813	0		4
5637		FLYING FONTAINES, THE	59	04866	0		4
5638		FORSAKING ALL OTHERS	34	04982	0		4
5639		FRANCIS OF ASSISI	61	05078	0		4
5640		FRENCHMAN'S CREEK	44	05118	0		4
5641		GIRL ON THE RUN	58	05544	0		4
5642		GLASS MENAGERIE, THE	50	05604	0		4
5643		GUESS WHO'S SLEEPING IN MY BED?	73	05915	0		4
5644		HAUSER'S MEMORY	70	06160	0		4
5645		HOLIDAY FOR LOVERS	59	06587	0		4
5646		HONEYMOON	47	06640	0		4
5647		IN THIS HOUSE OF BREDE	75	19346	0		4
5648		INDISCRETION OF AN AMERICAN WIFE	54	07181	0		4
5649		INN OF THE SIXTH HAPPINESS, THE	58	07192	0		4
5650		INVISIBLE MAN'S REVENGE, THE	44	07289	0		4
5651		ISLAND OF LOST SOULS	33	07337	0		4
5652		IT GROWS ON TREES	52	07367	0		4
5653		ITALIAN JOB, THE	69	07397	0		4
5654		JOCK PETERSEN	75	23060	0		4
5655		LAST ANGRY MAN, THE	59	08102	0		4
5656		LAST GANGSTER, THE	39	08125	0		4
5657	S	LIFELINE		08384	0		4
5658		LUCKY JORDAN	42	08813	0		4
5659		LUCKY PARTNERS	40	08819	0		4
5660		LUCKY TEXAN	34	08821	0		4
5661		MACHINE GUN KELLY	58	08860	0		4
5662		MALAGA	62	09004	0		4
5663		MAN WHO DIED TWICE, THE	58	09170	0		4
5664		MORTAL STORM, THE	40	09857	0		4
5665		MURDER MOTEL	75	19167	0		4
5666		MURDER, MY SWEET	44	10030	0		4
5667		NEW MOON	40	10341	0		4
5668		NORTHERN PURSUIT	43	10588	0		4

RANK	T P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
5,669		OKLAHOMA BADLANDS	48	10688	0		4
5,670		OUR TIME	74	20119	0		4
5,671	S	OUT OF CONTROL		05434	0		4
5,672		OUTER SPACE CONNECTION	74	19233	0		4
5,673		OVERLAND STAGE RAIDERS	38	11102	0		4
5,674		PALS OF THE GOLDEN WEST	51	11146	0		4
5,675	S	PARENT'S GREATEST FEAR, A		05435	0		4
5,676		POSSESSION	73	11628	0		4
5,677		RAGE IN HEAVEN	41	11953	0		4
5,678		REDHEAD AND THE COWBOY, THE	51	12167	0		4
5,679		RESTLESS YEARS, THE	59	12237	0		4
5,680		RISING OF THE MOON, THE	57	12459	0		4
5,681		ROAD TO NASHVILLE		12496	0		4
5,682	S	ROSA DE LEJOS		04605	0		4
5,683		SAINT IN NEW YORK	39	12772	0		4
5,684		SAY ONE FOR ME	59	12916	0		4
5,685	S	SEVENTH AVENUE		08389	0		4
5,686		SHERLOCK HOLMES AND THE SPIDER WOMAN	44	13381	0		4
5,687		SINBAD THE SAILOR	47	13563	0		4
5,688		SINCERELY YOURS	55	13565	0		4
5,689		SINK THE BISMARCK	60	13603	0		4
5,690		SMUGGLER'S ISLAND	51	13782	0		4
5,691		STORY OF DAVID, A	60	14314	0		4
5,692		STRANGE AND DEADLY OCCURRENCE	74	17793	0		4
5,693		TARGET...EARTH?	78	22774	0		4
5,694		TOAST OF NEW YORK	37	15505	0		4
5,695		TOO MANY SUSPECTS	75	18783	0		4
5,696	S	TOP, THE		05292	0		4
5,697		TYPHOON	40	16004	0		4
5,698		VALLEY OF DECISION, THE	45	16199	0		4
5,699		WALL OF NOISE	63	16443	0		4
5,700		WE WERE STRANGERS	49	16554	0		4
5,701		WHAT ARE BEST FRIENDS FOR?	73	16679	0		4
5,702		WHILE THE CITY SLEEPS	56	16770	0		4
5,703		WHO WAS THAT LADY?	60	16853	0		4
5,704		WORLD IN HIS ARMS, THE	52	17174	0		4
5,705		WYOMING OUTLAW	39	17213	0		4
5,706		ANGELS OVER BROADWAY	40	00431	0		3
5,707		ASSIGNMENT: MUNICH	72	00629	0		3
5,708		BAFFLED	72	00777	0		3
5,709		BEAUTIFUL BUT BROKE	44	00958	0		3
5,710		BOSS, THE	56	01646	0		3
5,711		BOUNTY MAN	72	01670	0		3
5,712		CHARLIE BUBBLES	68	02361	0		3
5,713		DOUBLE KILL, THE	75	18955	0		3
5,714		FIGHTING FATHER DUNNE	48	04634	0		3
5,715		IN CIRCUMSTANTIAL EVIDENCE	75	19326	0		3
5,716		ISLAND OF DOOMED MEN	40	07333	0		3
5,717		MAJIN, THE MONSTER OF TERROR	66	08985	0		3
5,718		NIGHT CALLER FROM OUTER SPACE	65	10375	0		3
5,719		ROLLING MAN	72	12586	0		3
5,720		SILENT WILDERNESS	76	21244	0		3

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RANK	T P E	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
5,721		AMBUSH TRAIL	46	00351	0		2
5,722	S	AMERICA'S BLACK FORUM		05017	0		N
5,723		ANATOMY OF TERROR	73	04139	0		N
5,724		ANGEL BABY	61	00408	0		N
5,725		ARIZONA TERRORS	41	00562	0		N
5,726		ASYLUM FOR A SPY	67	00640	0		N
5,727		BATTLE OF NERETVA, THE	71	00897	0		N
5,728		BIG CITY	48	01157	0		N
5,729		BILLY: PORTRAIT OF A STREET KID	77	20948	0		N
5,730		BRONCO BILLY	80	23483	0		N
5,731		CAPTIVE WILD WOMAN	43	02129	0		N
5,732		CASTLE OF EVIL	66	02243	0		N
5,733		CATAMOUNT KILLING, THE	76	20389	0		N
5,734		CHANGE OF HEART	43	02347	0		N
5,735		CHICAGO DEADLINE	49	02443	0		N
5,736		CHRISTOPHER STRONG	33	02501	0		N
5,737		CLEAR AND PRESENT DANGER, A	69	02574	0		N
5,738		COME ON COWBOYS	37	02694	0		N
5,739		CRY TERROR!	58	03092	0		N
5,740		DAN CANDY'S LAW	73	17459	0		N
5,741		DEATH IN DEEP WATER	75	19284	0		N
5,742		DEATH POLICY, THE	72	08037	0		N
5,743		DESTINATION MURDER	50	03589	0		N
5,744		DESTINY OF A SPY	69	03597	0		N
5,745		DEVIL'S WEB, THE	74	17739	0		N
5,746		DIAL A DEADLY NUMBER	75	19364	0		N
5,747		DOWN TO EARTH	47	03932	0		N
5,748	S	DREAM HOUSE		14122	0		N
5,749		EAGLE'S CLAW		24165	0		N
5,750		ELLERY QUEEN: DON'T LOOK BEHIND YOU	71	04189	0		N
5,751		ENCHANTED COTTAGE, THE	45	04220	0		N
5,752	S	ESCLAVA ISaura		04537	0		N
5,753		EXECUTIONER OF VENICE, THE	63	04354	0		N
5,754		EYES HAVE IT, THE	74	04386	0		N
5,755		FBI 99	66	04555	0		N
5,756		FLIGHT OF THE LOST BALLOON	60	04830	0		N
5,757		FUGITIVE FROM SONORA	43	05194	0		N
5,758		GERALDINE	53	05385	0		N
5,759		GOLDEN HANDS OF KURIGAL	68	05699	0		N
5,760		GREAT LOVER, THE	31	05840	0		N
5,761		GREAT MEADOW, THE	76	05848	0		N
5,762		GREEN EYES	76	19937	0		N
5,763		HANFORD'S POINT	67	17671	0		N
5,764		HER CARDBOARD LOVER	42	06337	0		N
5,765	S	I AM JOE'S...		02003	0		N
5,766		IF IT'S A MAN, HANG UP	75	19333	0		N
5,767		IMPERIAL VENUS	63	07087	0		N
5,768		IN OLD SACRAMENTO	46	07123	0		N
5,769		IN THE STEPS OF A DEAD MAN	74	17691	0		N
5,770		INSPECTOR CLOUSEAU	68	20169	0		N
5,771		INTRUDER, THE	61	19657	0		N
5,772		INTRUDERS	67	07254	0		N

RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
5,773		ISLAND OF LOVE	63	07339	0		2
5,774		IT'S A BIKINI WORLD	67	07401	0		2
5,775		IT'S IN THE AIR	35	07423	0		2
5,776		JAIL BUSTERS	55	07462	0		2
5,777		JANE EYRE	44	07477	0		2
5,778		JENNIFER	53	07500	0		2
5,779		JOYOUS SOUND	72	17696	0		2
5,780		JUNGLE GOLD	66	07654	0		2
5,781		JUST A LITTLE INCONVENIENCE	77	20994	0		2
5,782		KILLER IN EVERY CORNER, A	75	17699	0		2
5,783		KILLING GAME		18172	0		2
5,784		KING OF KONG ISLAND	78	23190	0		2
5,785		LAST WOMAN ON EARTH, THE	61	08188	0		2
5,786		LAWLESS FRONTIER	35	08259	0		2
5,787		LIFE GOES TO WAR	77	21873	0		2
5,788		MADAME SATAN	30	08896	0		2
5,789		MADRON	71	08919	0		2
5,790		MAGIC VOYAGE OF SINBAD, THE	62	08938	0		2
5,791		MAGNIFICENT AMBERSONS, THE	42	08947	0		2
5,792		MAN FROM UTAH	34	09086	0		2
5,793		MAN OF THE PEOPLE	37	09138	0		2
5,794		MAN ON THE OUTSIDE	74	17666	0		2
5,795		MATTER OF INNOCENCE, A	68	09401	0		2
5,796		MATTOY OF WIFE...AND DEATH, A	75	19112	0		2
5,797		MELODY OF HATE	75	19280	0		2
5,798		MEN WHO LOVE WOMEN	77	20310	0		2
5,799		MIRROR OF DECEPTION	75	19163	0		2
5,800		MURDER IN THE PRIVATE CAR	34	10021	0		2
5,801		MURDER IS A ONE-ACT PLAY	74	17632	0		2
5,802		NEW MORALS FOR OLD	32	10343	0		2
5,803		NEXT VICTIM, THE	75	19158	0		2
5,804		NO MAN OF HER OWN	32	10517	0		2
5,805		NOBODY LIVES FOREVER	46	10557	0		2
5,806		OIL	78	22768	0		2
5,807		OLD FASHIONED WAY	34	10708	0		2
5,808		ONLY A SCREAM AWAY	74	10879	0		2
5,809		OUR WINNING SEASON	78	23136	0		2
5,810		OVER THE WAVES	42	11092	0		2
5,811		PERFECT MATCH, A	80	22964	0		2
5,812		PLACE TO DIE, A	73	11525	0		2
5,813		POINT OF TERROR	71	18593	0		2
5,814		PRINCE AND THE PAUPER, THE	37	11707	0		2
5,815		QUEEN FOR A DAY	51	11877	0		2
5,816		REACH FOR THE SKY	57	12074	0		2
5,817		RETURN FROM THE PAST	67	12245	0		2
5,818		RETURN TO MACON COUNTY	75	20713	0		2
5,819		ROGUE LION	75	21243	0		2
5,820		ROMAN SPRING OF MRS. STONE, THE	61	12589	0		2
5,821	S	RUMBO A LA SERIE MUNDIAL		04604	0		2
5,822		SAN ANTONIO	45	12817	0		2
5,823		SCREAMER	74	17776	0		2
5,824		SECRET SHAOLIN KUNG FU, THE	79	25222	0		2

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RANK	TYPE	MOVIE'S OR SERIES' NAME	RLS	BIB	VIEWING HOURS	QUARTER	HRS
			YR	CODE			
5,825		SETUP, THE	49	13179	0		2
5,826		SEVEN COMMANDMENTS OF KUNG FU	79	24158	0		2
5,827		SHADOW IN THE STREETS	75	18780	0		2
5,828		SHE DONE HIM WRONG	33	13334	0		2
5,829		SHE-DEVIL, THE	57	13332	0		2
5,830		SHERIFF OF CIMARRON	45	13366	0		2
5,831		SIGN IT DEATH	74	17546	0		2
5,832		SLEEPWALKER	75	19282	0		2
5,833		SOMEONE AT THE TOP OF THE STAIRS	73	13866	0		2
5,834		SPELL OF EVIL	73	14059	0		2
5,835		SPOILERS OF THE PLAINS	51	14092	0		2
5,836	S	STANLEY SIEGEL SHOW		10779	0		2
5,837		STEP LIVELY	44	14259	0		2
5,838		STORY OF A WOMAN, THE	69	14312	0		2
5,839		STRIKE FORCE	81	23931	0		2
5,840		SUPER POWER		25019	0		2
5,841		TALE OF TWO CITIES, A	58	14698	0		2
5,842		TALE OF TWO CITIES, A	35	14699	0		2
5,843		TAM LIN	71	14722	0		2
5,844		TERROR FROM WITHIN	75	18986	0		2
5,845		TEXAS LADY	56	14946	0		2
5,846		THUNDER IN GOD'S COUNTRY	51	15341	0		2
5,847		TO ALL MY FRIENDS ON SHORE	71	15476	0		2
5,848		TOUGHEST MAN IN ARIZONA	51	15650	0		2
5,849		TRAPPED	73	15721	0		2
5,850		TWILIGHT IN THE SIERRAS	50	15908	0		2
5,851		UFO SYNDROME	79	22777	0		2
5,852		UNEASY TERMS	48	16095	0		2
5,853		VIKING QUEEN	67	16313	0		2
5,854		WET PARADE, THE	32	16668	0		2
5,855	S	WHIRLYBIRDS		01508	0		2
5,856		WOMAN AVENGER, THE	80	23771	0		2
5,857		APPOINTMENT WITH A KILLER	75	19278	0		1
5,858		BEST OF EVERYTHING, THE	59	01084	0		1
5,859		DEFECTION OF SIMAS KUDIRKA, THE	78	21116	0		1
5,860		DIARY OF A TEENAGE HITCHHIKER	79	22318	0		1
5,861		DOUBLE LIFE, A	47	03904	0		1
5,862		FOR LOVE OF IVY	68	04918	0		1
5,863		HUMAN MONSTER, THE	40	06856	0		1
5,864		LONGSTREET	70	08629	0		1
5,865		MADE IN ITALY	67	08904	0		1
5,866		MAMA STEPS OUT	37	09017	0		1
5,867		MAN WHO WOULD NOT DIE, THE	75	19925	0		1
5,868		MINISTRY OF FEAR	44	09633	0		1
5,869		MOB, THE	51	09736	0		1
5,870		MURDER CLINIC, THE	66	10004	0		1
5,871		PAY OR DIE	60	11292	0		1
5,872		REVENGE IS MY DESTINY	71	12292	0		1
5,873		TIL DEATH DO US PART		18206	0		1
5,874		ZOMBIES		18220	0		1

MULTIMEDIA/SHOWBIZ, 1984 VS. 1983HOUSEHOLD VIEWING HOURS

	<u>1983</u> <u>(6 Cycles)</u>	<u>1984</u> <u>(6 Cycles)</u>	
America Comes Alive	----	12,664	
Anne Murray's Ladies Night	----	11,292	
Austin City Limits Encore	269,575	3,231	
Blowout At Billy Bobs	28,270	----	
Braun & Company	203,260	229,620	
Conway Twitty	18,888	----	
Country Comes Alive	485,168	8,954	
Donahue	5,037,016	5,397,397	
Donahue & Kids	1,639	----	
Double Platinum	----	16,852	
Ernest Tubb	264,956	----	
Grand Ol' Opry	2,778	17,886	
Janie Fricke	86,076	36,198	
Jerry Reed	7,940	----	
Louise Mandrell	111,714	0	
Marty Robbins	29,240	----	
Music City News-Top Country Hits	574,884	287,183	
Music City USA	35,120	33,747	
Nashville On the Road	380,653	----	
New Faces in Country Music	----	4,100	
Pop! Goes the Country	281,005	32,182	
Ray Charles	17,656	7,588	
Ronnie Millsap-In Celebration	----	6,529	
Sally Jessy Raphael	----	83,392	
Statler Brothers	144,440	----	
10th Annual Volunteer Jam	----	25,060	
Tribute to Chet Atkins	----	112,390	
Tribute to Hank Williams	----	1,964	
Wembley Music Festival	----	4,794	
Young People's Specials	<u>19,924</u>	<u>34,325</u>	
	7,998,202	6,385,821	20.02
<i>Behind The Scenes</i>		6,367,348	(-20.0%)
<i>YPS</i>		8,844	
		1,805	
		7,824	
A 1983 ³ & 1984 (12)	7,122,176	6,088,311	(-15.5%)
B 1983 not 1984 (8)	876,026	----	
C 1984 not 1983 (10)	----	<u>279,037</u>	
	7,998,202	6,367,348	

DISTANT SIGNAL VIEWING OF DONAHUE AND MERV SHOW VIA
RETRANSMITTED NIELSEN STUDY SAMPLE STATIONS IN FOUR MARKETS

During 1984, Donahue and the Merv Show were broadcast during 1984 by comparable network affiliated stations in four markets. Stations KVOS, Bellingham, WA and WPVI, Philadelphia broadcast both series. In Providence, RI; and Scranton-Wilkes Barre, PA, the programs were transmitted by different network affiliates.

KVOS, Bellingham broadcast 400 quarter-hours of each program during February, May, July, October and November 1984. Donahue was aired starting at Noon during the first three of these periods, and at 11:00 a.m. during October and November. The Merv Show was broadcast starting at 1:00 p.m. in all five months. Total viewing hours of these programs in cable homes where KVOS was distant were 212,320 for Donahue and 314,560 for the Merv Show, an advantage for the Merv Show of 48.2%.

WPVI broadcast Donahue starting at 9:00 a.m. during all six audience measurement periods. This station broadcast the Merv Show during all periods starting at 4:00 p.m. A total of 479 quarter-hours of Donahue and 417 quarter-hours of the Merv Show were broadcast during the 24 weeks. The total distant signal viewing hours of Donahue as a distant signal in cable households was 133,020, vs. 158,310 for the Merv Show, an advantage for the Merv Show of 19.0%. On an average quarter-hour basis, Donahue was viewed in 278 cable households vs. 380 for the Merv Show, an advantage for Merv of 36.7%.

WJAR, Providence broadcast Donahue starting at 9:00 a.m. during the February, May and July measurement periods. WPRI broadcast the Merv Show starting at 4:00 p.m. during these three periods. During November, the starting time for both programs was 4:00 p.m. Total distant signal viewing hours for Donahue were 291,116 vs. 320,426 for the Merv Show, an advantage for Donahue of 10.1%. On an average quarter-hour basis, the distant signal viewing hours figure for Donahue (316 quarter-hours) was 921. For Merv (284 quarter-hours), the average was 1,128 households, an advantage for the Merv Show of 22.5%.

In the "hyphenated" Wilkes Barre-Scranton market, station WBRE, Wilkes Barre broadcast Donahue, starting at 9:00 a.m. during February, May, July and November. Station WDAU, Scranton, broadcast the Merv Show during three of these periods (no broadcasts during November), starting at 4:30 p.m. On a total basis, distant signal viewing of Donahue via WBRE generated 265,984 viewing hours in distant cable households vs. 178,884 for the Merv Show, an advantage of 48.7% for Donahue. However, on an average quarter-hour basis (318 for Donahue, 240 for Merv), the advantage for Donahue, with 836 households, is reduced to 10.9% vs. Merv with 745 households.

For these four markets combined, the average number of distant cable homes per quarter-hour was 596.5 for Donahue vs. 725.0 for the Merv Show, an advantage of 21.5% for Merv.

These data are presented to demonstrate that the statement in the 1983 Phase II proceeding by Multimedia's witness, Mr. Thrall (tr. 529-32) that the viewing of Donahue would be greater than the viewing of the Merv Show "if they were carried on the same stations" is not correct with respect to cable home viewing of these programs via distant signals.

During 1983, the Merv Show was transmitted by 10 sample stations, and generated 5,917,181 distant signal viewing hours, vs. 5,037,016 for Donahue, transmitted by 21 sample stations. In the current report, Merv on 11 stations is credited with 5,150,805 viewing hours vs. 5,397,397 for Donahue, carried by 21 sample stations.